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THE
HYMNS of *CALLIMACHUS*,

Translated from the GREEK into ENGLISH Verse,
With EXPLANATORY NOTES.

To which are added,

Select Epigrams, and the *Coma Berenices* of the same Author,

Six HYMNS of ORPHEUS,

AND

The Encomium of PTOLEMY by THEOCRITUS.

By WILLIAM DODD, B. A.
Late of CLARE-HALL, CAMBRIDGE.



L O N D O N:

Printed for the TRANSLATOR,

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M DCC L V.



T O

H I S G R A C E

T H O M A S

D U K E of N E W C A S T L E,

Chancellor of the University of CAMBRIDGE.

M Y L O R D,

 H E N it was proposed to me by my Lord *Bishop of Chester*, that I should offer these First Fruits of my academical Labours to your GRACE, it was with much Satisfaction, that I embraced the Proposal: Nothing doubting of your GRACE's Favour to a Member of that *University*, which has been so di-

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stinguished by your Regard, and more especially to a Member of that *College*, which claims the Honour of your GRACE's Education. But when the *Honourable Gentleman* *, who has long been an Ornament to that learned Body in general, and to our Society in particular, was pleased to introduce my Cause to your GRACE, your ready and pleasing Acceptance of my little Tribute, was no more than the Fruits of a reasonable and well grounded Expectation.

THE Author, here offered to your GRACE's Patronage, was happy in the Smiles and Protection of the most Noble and Worthy PRINCES : His Merits were equal to their Esteem, his Gratitude no inconsiderable Means of perpetuating their Glory, and those very Passages, wherein he applauds his Benefactors, sufficient Testimonies of the Excellency of their Judgment.

IT has been my Endeavour, that he should lose none of his deserved Praise in an *English* Dress ; how far I have succeeded, must be left to the De-

* The Honourable *Thomas Townshend*, Esq; Member for the University of Cambridge.
cision

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cision of others : But I shall esteem myself happy, if the acknowledged Worth of the *Author* shall recommend to your GRACE's Regard, the more humble Labours of the *Translator*.

OUR Author and his Patrons are no more ; but the Works of the one are the standing Memorials of the Fame of both : And, (in the Words of one of our Poets)

-----What Reward

Than this more excellent, for Pow'r and Wealth
To gain the Stamp of Worth and honest Fame,
Midst all Mankind ? This, this th' Atridæ have :
When all the Plunder of old *Priam's* House
And all their mighty Wealth is lost in Night,
And buried in Oblivion's greedy Grave.

THEOC. *Encom.* p. 196.

Suffer me, my Lord, (without that Flattery which have rendered Dedications infamous) heartily to wish, that your GRACE, like these illustrious Persons, may gain the Stamp of *Worth* and *honest Fame*, by directing

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recting all your Actions,---the least of which, in your high Station, is important---to the Glory of God, the Honour of your most gracious Sovereign, and the Good of your Country : That so, when, like theirs, your outward Splendor shall be diminished, and you sleep in Dust, your Fame may flourish in happy Immortality below, yourself may flourish in far more happy Immortality above. I am,

My L O R D,

With all due Respect,

Your GRACE's most devoted,

most obliged and obedient

humble Servant,

March 24, 1755.

WILLIAM DODD.

P R E F A C E.

“ **A**S it is the design of the following notes to illustrate and explain such parts of the antient Mythology as occur in the hymns here presented to the reader in an *English* dress, it may be proper, in order to his forming a right judgment of particulars, to lay before him a general view of my sentiments concerning the rise and progress of what is called Mythology in the world. To do this at large, and produce the proofs and testimonies that are necessary from antiquity, would vastly exceed the bounds of a preface, which obliges me to content myself at present with giving only a short sketch of what I take to be the true state of the case.

The chief difficulty then, I apprehend, that attends an enquiry of this kind, and has rendered so many attempts fruitless, is the want of a clue to lead us regularly up to the fountain; which must have been originally one, however afterwards, in their courses, the streams took different tinctures in different ages and countries. For were we once well acquainted with the nature and properties of the water at the spring-head, we might easily, by following the current down again, perceive when and how it became adulterated and corrupted with adventitious mixtures. The Mythology of the *Greeks* and *Romans*, who lived in the midnight of *Paganism*, just before the day dawned, and the sun of righteousness arose upon the earth, is one vast ocean of confusion, which ingulphed into itself all the broken traditions of theological, physical, and historical truths that came near it, and converted them into fables, changing the truth of God (as the Apostle speaks of them) into a LIE. Accordingly, if we look into the muster-roll of their gods, and the facts related of them, we shall find some owe their birth to the great things revealed to believers from the beginning concerning the Saviour of the world, and what he was to be, to do, and to suffer, for the salvation of men. These may be put to the score of *theology*. Another set of gods are the operations of nature and the mechanical agents, that perform them, deified, which may therefore be said to have a *physical* divinity; while a third part of the annals of heaven is made up of broken and disjointed fragments concerning heroes and heroines that lived, or were reported to have lived, and acted upon earth; and these venerable personages cannot, I think, be allowed more than an *historical* godhead.

These I take to be the three grand sources of mythology; and were they always kept distinct, it might be no difficult matter, perhaps, to refer each

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copy to its original. But the misfortune is, they are not ; for generally, if not always, the *theological* and *physical* parts are mixed and blended, and often there is a jumble of all three together, nothing being more common than to find a god acting in a threefold capacity, sometimes as a theological, sometimes as a physical, and sometimes as an historical god. In this case, to untwist the cord, shew which was the original stamen, and how, when, and by whom the others were added, and woven into it—*Hic labor, hoc opus*—for here those ingenious gentlemen the poets, that twisted it, can give us no assistance. They knew not what the materials were, or whence they came ; but they took what they found, added what embellishments they fancied, and then worked them all up together, each according to his own imagination. From the time when the true history of the *Greeks* begins, to the first apostasy of the Gentiles from the patriarchal faith and worship to idolatry—a period which goes under the general denomination of the fabulous age—is a great gap in the mythological chain, by which we are deprived of the first and most valuable links of it. If we knew what were the objects of the heathen worship at their first going off, and afterwards in particular of the *Canaanites*, it would guide us downwards to unravel the mythology of the *Greeks*, who (as most learned men seem to agree) were some of those that fled westward, when dispossessed by *Joshua*. 'Till we have this knowledge, we are in a labyrinth without a clue ; we find matters in a great confusion, and after all our labours shall leave them in a greater.

To this knowledge no book can help us but the *Bible*, which begins with the beginning of the world and man, and brings down a history of the true Religion instituted by God, with the deviations and corruptions introduced by Satan, to the times of the *Greeks* and *Romans*, thus filling up the deficiency, and completing the chain. By the light afforded us in Scripture we find, that two of the abovementioned sources of mythology, *divinity* and *physics*, were originally united, the latter being used as illustrative and explanatory of the former. *The invisible things of God from the creation of the world*, from the beginning, ever since there was a revelation made of them, are clearly seen, not by the eye of sense, but that of faith, being understood by the things that are made, even his eternal power and godhead are exhibited to us by visible objects, and not otherwise to be known or conceived. The counsels of the eternal Three foreordained before, and executed in time, for the redemption of man, are shown us as in a glass by the operations performed in nature, and the bright rulers that carry on these in the material world are representatives of the more glorious ones that carry on those in the spiritual. *The heavens*, by the light enshrined in their tabernacle the sun, placed in them, and thence irradiated on the earth, moon and stars, declare and hold forth to us an image of the *glory of God*, the divine light, that from the humanity of our Lord is poured forth on his Churches and Saints ; while the air in conjunction with the light diffused thro' the universal system of nature, to

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animate and give breath to all creatures, is a most expressive emblem of an omnipresent spirit, the author, giver, and preserver of spiritual life. The patriarchs and believers made that use of the knowledge of nature designed by him who gave it them ; they regarded it as a ladder, whereby they might ascend to a knowledge of the almighty Lord of nature, and his spiritual operations in the œconomy of redemption. But the nations, after their apostacy at *Babel*, dropt the originals, and worshipped the copies instead of them, serving the creature more, or rather than the creator. For, from that time, we find it constantly charged upon the *Babylonians*, *Egyptians*, *Canaanites*, and other neighbouring nations, that they paid divine honours to the *Hys of Heaven*, those powers in the service of *Jehovah*, which, from their tents, the solar, lunar, and stellar orbs, stationed in such beautiful order and array in the firmament, are divided, and sent abroad to all nations under heaven. *Vos, o clarissima mundi lumina !* became now the general invocation ; and by the names of the idols and temples of the *Canaanites*, and others remaining upon record in the Bible to this day, it appears, that they knew what great and wonderful things the powers of the heavens performed in nature, for which they adored them as the Gods that governed the world. That the heavens were the ruling agents in this system was true ; but when they ascribed supremacy and independency to them, they forgot that there were higher than they, and that it was *Jehovah* that made the heavens. They were found philosophers, though rotten divines. But in process of time, the knowledge even of philosophy declined, and was lost ; people received the Gods and creeds of their ancestors without the reasons of them, and so worshipped they knew not what, they knew not why ; only their fathers did it, and therefore so did they. The knowledge of philosophy being gone, the latter heathens patched up matters with fragments of history and fable ; and as it had been usual among the old idolaters for kings and great men to take the names of their Gods, they confounded the historical actions of the prince with the physical actions of the God, which introduced that intricate and often utterly inextricable confusion in the *Greek* and *Roman* mythology, lamented in vain by the critics and beaux esprits of modern times. The hymns called *Orphic* (whoever was the author of them) plainly appear to have been wrote when the physical mythology was declining, and the historical or fabulous gaining ground, are a sort of isthmus between the two seas, washed by the waves of both. In many places his descriptions of the natural agents and their operations are amazingly just and beautiful, and the compound epithets, he uses to describe them beyond measure, full, strong, and expressive ; and in others, where there is a mixture of the fabulous, a great deal of true philosophy is still discernable. But in *Homer* the case is widely different. There the fabulous almost wholly loses sight of the physical." And though there are many particulars, which may be referred to nature, the

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Labyrinth is so intricate, that it requires a clue far more exact, than we can at present have, to carry us through its mazes.

It cannot be expected, that matters should be much better in this particular with our author, who is but a modern, in comparison of *Homer*, and who lived, though in an age of polite learning, yet, in the very darkest times of *Paganism*. Notwithstanding, this, by some means or other, he has mixed in the present hymns, several particulars well deserving notice, and which may fully satisfy the reader of the fitness of the key above-given to open the heathen mythology. *Spanheim* has proved, beyond controversy, that he was no stranger to the LXX translation of the *Bible*; an opinion which the following observations will, I imagine, abundantly confirm, as to remember it, in the perusing of them, will be of service to me, as well as my readers. I have been so large in my notes, that there is little occasion to say more on this subject: and as I have provided a copious index, it will be easy to refer to any particular.

It was my original intention to have given Mr. *Prior's* translation of the two first hymns of our author, which are incomparable pieces of poetry: but upon a close examination, I found many misunderstandings of the original, which would have occasioned so frequent carping, that I determined to translate them afresh; which I have done in rhyme, for no other reason than because I was unwilling to enter the lists with so excellent a master as Mr. *Prior*, in blank verse, conscious how much I must lose by such a competition:—The rest are in blank; which, doubtless, is the most proper for such compositions. I have spared no pains to make the work as acceptable as might be to my worthy friends and subscribers, whose generous assistance I thus beg leave to acknowledge; and though so long time has intervened since my proposals were first delivered, I trust the work has lost nothing thereby, as I have not been wanting in a diligent revisal of it; indeed the pains and labour it has cost me will very greatly overbalance every thing I can expect from it: for though the work was nearly finished, before I took my degree, in the year 1750, at Cambridge; the toil of correcting, printing, and a long &c. —, amidst my many other necessary avocations, has been truly grievous and burdensome. And after all perhaps, I am only making myself a stage for ill-natured criticism to display its malignity: be it so: yet let me assure every reader of this work, that if they enter upon it with a mind as candid and open to truth, as unprejudiced and unbogged to any man's notions or opinions as my own, they will never censure others for differing in judgment with regard to such matters, but with satisfaction hear all, and give cool impartial reason the final decision: the treatment which through my notes I have given to others, will, I hope, gain to me the like. However, be the remarks of the envious and ill-natured what they please, I shall always find cause to rejoice in the obliging readiness of my friends to assist and promote my endeavours: and

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here I cannot omit to pay a particular regard to my dear and worthy friend the reverend Mr. Parkhurst, who has furnished me with many excellent remarks, and from whose sound judgment, enlarged understanding, unwearied application, and generous openness of heart, the world has great and valuable fruits to expect: Dr. R. SCHOMBERG too has, with abundant civility, favoured me with his observations; and it gives me pleasure thus to acknowledge his learned and friendly assistance. To Maurice Johnson, Esq; I am indebted for the head of *Callimachus*, prefixed to this volume, which is taken from a curious drawing by that celebrated antiquary Beaupré Bell, Esq; copied from a fine antique. And very many particular kindnesses I have received from various other friends, whose names I esteem not more an honour to my list, than the friendship they are pleased to favour me with, an happiness to my life

The original proposals promised *head* and *tail-pieces*; but the tail-pieces, I found, depended entirely upon chance, according as there was room left at the end of each hymn or not: and for this reason, I threw all into one, placing the *antiques* intended for the tail-pieces in the head-pieces; by which means, there are the same number of figures, and the same expence to me—nay, indeed, the *head* at the beginning, as well as the *Select Epigrams* are more than were at first proposed---but it was my desire to please and satisfy my subscribers. Each plate contains somewhat explanatory of passages in the author, or in the notes, and every piece is copied from the remains of antiquity, found either in *Montfaucon*, or *Spence's Polymetis*, which book will best shew the use of such antient remains for the explanation of the poets. *Callimachus* has been happy in the regard of great and learned men: the *Variorum* edition of his works presents us with all their labours together: there we see *Grævius*, *Stephans*, *Frischlinus*, *Voet*, *Faber*, and his ingenious daughter Madam *Dacier*, Dr. *Bentley*, and, above all, *Spanheim*, uniting their endeavours to set forth the beauties and excellencies of our poet: and such names, I hope, will be sufficient to justify my choice. I can never too largely commend the observations of *Spanheim* upon *Callimachus*, which are a rich fund of learning, and discover at once the most ingenious, and the most cultivated mind: I have gathered plentifully from them; and had formerly digested many more of his remarks into my own; which are in a great measure dropped, as I have omitted most part of my critical notes, my fondness for that sort of writing being considerably abated.

I have subjoined the *Life* of *Callimachus*, as compiled by *Basil Kennet*, which is very exact and impartial: and thus have, to the utmost of my ability, endeavoured to make the work as perfect as I was able.

T H E

L I F E of *CALLIMACHUS.*

CALLIMACHUS was born in *Cyrene**, the famous city of antient *Libya*. His common title of *Battiades* makes the grammarians usually assign one *Battus* for his father: but, perhaps, he may as well derive that name from king *Battus*, the founder of *Cyrene*, from whose line, as *Strabo* † assures us, he declared himself to be descended. We are not informed of the particular year of his birth; though few of the poets have been forgotten by *Eusebius*. However, it's agreed, that he commenced his fame under the patronage of *Ptolemy Philadelphus*, and continued it in the reign of his successor *Ptolemy Euergetes*; whose queen *Berenice* having consecrated her locks in the temple of *Venus*, and a cunning mathematician having stolen them thence to translate them to heaven, gave occasion to the fine elegy of this poet, which we have now only in the *Latin* of *Catullus*.

Whoever was his father, the poet has paid all his duties and obligations to him in a most delicate epitaph, which we find in the *Anthologia*, and which shews, that *Martial* had good reason to assign him the crown among the *Grecian* writers of the epigram. The old gentleman is supposed thus to address the visitants at his tomb:

Whoe'er thou art, that to this tomb draw'st nigh,
Know, here interr'd the son and sire I lie
Of a *Callimachus*: illustrious name,
By each ennobled, and renown'd in fame:
The fire was glorious 'midst the warlike throng,
The son superior to all envy fung:
Nor is it strange; for whom the *Nine* behold,
When young with favour, they regard when old.

Before *Callimachus* was recommended to the favour of the court, he taught school in *Alexandria*, and had the honour of educating *Apollonius*, the author of the *Argonautics*: who making him but an unkind requital for his labour, provoked *Callimachus* to vent his passion in an invective poem, levelled against his ungrateful scholar, under the reproachful name of *IBIS*‡; which furnished *Ovid* with a pattern and a title for his biting piece of the same nature.

How capable soever our poet might be of the highest attainments in verse, he seems to have had a particular fancy for short copies. And when his envious rivals used to alledge this as their main objection against his Muse, that he could not attempt any thing of bulk; he gave them the ingenious answer at the end of the hymn to *Apollo*, which seems to be composed and introduced with all that art, which *Ovid* makes the great excellency of *Callimachus*.

* *Strab.* l. 17. p. 838.

† pag. 837.

‡ *Suid.* in *Callim.*

Envy

The L I F E of CALЛИMACHUS.

Envy, grown pale with self-consuming cares,
Thus shed her poison in *Apollo*'s ears :
“ I hate the bard, who cannot pour his song,
“ Full as the sea, and as the torrent strong.”
The fiend *Apollo* scorning, spurn'd aside
With angry foot indignant and reply'd :
“ Headlong descends the deep *Affyrian* flood,
“ But with pollution foul'd, and black with mud ;
“ While the *Melissa* sacred waters bring,
“ Not from each stream, but from the purest spring ;
“ From whose small urn the limpid current rills
“ In clear perfection down the gladden'd hills.”
Hail king, once more thy conqu'ring arm extend,
To final ruin ranc'rous *Env*y send !

The scholiast on this place observes, that to stop the mouths of these detractors, the poet composed his *Hecate*, a work of a large size ; now lost, but frequently cited by *Grecian* and *Roman* authors.

Those few persons who have a right taste, and a just esteem for these smaller compositions, will think that *Callimachus* needed nothing else to ensure his reputation. And if it be true, what *Suidas* reports, that he wrote above eight hundred pieces, he will stand free enough from the imputation of laziness, though he have no unwieldy labour to produce in his own defence.

What we now have under his name are a few hymns and epigrams : the first of which, as they make far the larger part of his remains, so they are of the greatest credit, and seem the main foundation of his fair character amongst his modern friends.

It looks a little strange that *Ovid* *, when he gives him a place in his fine catalogue of poets, should pronounce him immortal, barely upon account of his art, and at the same time, expressly deny his title to wit.

Indeed, we have still many prodigious instances of his art, as (besides the apology already set down) the manner of bringing king *Ptolemy*'s praises into the hymns to *Jupiter*, the making *Apollo*, while yet in his mother's belly, prophesy the same prince's victories ; and the like. Yet it will be a difficult matter to persuade any one, who has considered the surprizing delicacy of his thought and turn, to compound for half his applause, and to quit the credit of his invention, for that of his judgment. Both the talents seem so happily tempered together, that it is hard to give an instance of one virtue, without displaying the other in the same view. What can be a nobler proof of both, than the gracefulness of those transitions, where, while he is commanding one Deity, he draws in another with so gentle force, as not to wrong the first subject by obliging a new one ? Of this kind is that admired stroke on *Hercules*, in the hymn to *Diana* :

— — — — Thy approach
At heaven's eternal portals *Phabus* waits

* *Battiades toto semper cantabitur orbe,*
Quamvis ingenio non valet, arte valet.

The LIFE of *CALLIMACHUS*.

With *Acaceian Hermes*, this thy arms,
And that the produce of thy sports to take :
Such erst *Apollo's* task, or ere at heav'n's
Blest banquets great *Alcides* found a place,
Whose is that duty now ? The rich repast
With thee approaching, at the gates of heav'n
He waits unwearied. Him mean time the Gods,
But chief his envious step-dame, ceaseless scoff
In pleasant vein, when from the car he bears
A bull's vast weight, or by its hind-leg drags,
Impatient spurning, a wild boar's huge bulk
Slow up heav'n's steep—while thee in crafty guise
Goddefs he thus bespeaks : “ On noxious beasts
“ Employ thy darts : that mortals may bestow
“ *Alcides* the preserver's name on thee !
“ Suffer the harmless goat, the timid hare
“ Secure to range ; ought injure they mankind ?
“ Poor is the triumph there : the wild boars waste,
“ The wild bulls level all the blooming year :
“ These are man's foes : pour all thy rage on these.”
Thus speaking, all-indignant he bears off
His burden, labouring. ———

What can be a fairer argument for the union of the same talents, than those wise and delicious sentences, which, striking us suddenly in a work where one would not expect them, look as much like inspiration as any thing that poesy can produce ? Two of these, in the very first hymn, may vie with the entire labours of more bulky authors. The first of them is a fine answer to the modern libertines, who, from the fansied uncertainty of a future state, take occasion to live and die at a venture, and expect as good a chance as their neighbours. The poet is speaking of *Jupiter's* title to the empire of heaven, as a thing acknowledged and unenvied by his two brothers ; and hence he reflects on the folly of the antient story-tellers, who would make the three sons of *Saturn* divide the three realms by *lot* :

Vain bards of old, to fiction that incline,
Fabling relate, that heav'n by lot was thine :
In equal things the urns dark chance we try ;
But how bears hell proportion to the sky ?
The difference who but madmen have not seen,
Wide as the distance either realm between ?

The other is the concluding strain of the hymn, where he makes his farewell-prayer to the Deity :

Hail, father—! tho' above all praises, hear ;
Grant wealth and virtue to thy servant's prayer :
Wealth, without virtue, but enhances shame,
And virtue, without wealth, becomes a name :

Send

The LIFE of *CALLIMACHUS.*

Send wealth, send virtue then ; for join'd, they prove
The bliss of mortals, and the gift of Jove.

Some learned men have endeavoured to make *Ovid*'s judgment speak a more favourable sense. But whoever casts his eyes on what *Heinsius** has performed in that cause, and considers how he is gravelled in the impossible attempt, will be apt to imagine, that *Ovid* intended his words should be understood according to their natural import, but that through a spirit of envy and emulation, he has wilfully contracted his rival's praises. It is plain, he had no higher ambition than to be thought to be superior to *Callimachus*; and he declares he should admire a mistress who would honour him with that preference †.

But the greatest testimonies of *Callimachus*'s worth, and the foundation of his character with the antiquits, were his numerous pieces in the elegiac strain. Of these, we have only the hymn on *Minerva*'s bath, and *Catullus*'s translation of the copy on queen *Berenice*'s hair. The former seems, like his other hymns, to incline most to the free spirit of lyrics; the curious story of *Tiresias* making the greater part of the poem. The other is more agreeable to our common notions of elegy; and, as it is commonly printed with the works of *Tibullus* and *Propertius* in the same strain, so it may vie with the sweetest and most exact of their pieces. For instance, they have nothing of a more natural turn, than that thought, which makes it a greater honour to belong to the queen's head, than to have a place among the constellations: the star is supposed to speak, and thus compliments its mistress :

}

But tho' such honour and such place is mine,
Tho' nightly prest by Gods and feet divine :
To hoary *Tethys* tho' with light restor'd,
These—let me speak,—and truth defend the word :
Thou too, *Rhamnusan* virgin, pard'ning hear,
For I must speak ; since neither force nor fear
Can make me cover what I so revere :
Not tho' enrag'd the pow'r's on high shou'd rise,
Revenging tear, and hurl me from the skies !
All these—bear no proportion to the pain
Of fatal final absence from my queen,
With whom while yet an unexperienc'd maid,
I shar'd such unguents, on her lovely head !
Ah, why amidst the stars must I remain ?
Wou'd God, I grew on thy dear head again !
Take heav'n who wou'd, were that wish'd pleasure mine,
Orion's self might next *Hydrochoëus* shine !

This specimen (which to be sure has lost nothing in the Latin version) is of itself almost enough to justify *Quintilian* ‡, when he gives *Callimachus* the crown in elegy,

* Prolegom. in *Hesiod.*

† Est quæ *Callimachi præ nostris rufica dicit*
Carmina; cui placet, pretinus ipsa placet.

Amot. l. 2. El. 4.

‡ Lib. 10. c. 1.

The L I F E of *C A L L I M A C H U S.*

and to show that *Propertius* was not much out in his choice, when he pitched on him for his pattern *.

There is indeed another passage in *Propertius*, which seems to contradict his former judgment, and which is commonly alledged by those who pretend to censure *Callimachus*. It is in the thirty-third elegy of the second book,

*Tu satius memorem Mysis imitere Philetam,
Et non inflati somnia Callimachi.*

It is true, by joining *non* with *inflati* in the construction, the difficulty is easily solved, and the supposed detraction turns into a commendation. But it is much more rational to imagine, that *Propertius* here censures some particular work of *Callimachus* (at present not extant) as bombast and extravagant; advising his friend to apply himself to some easier and more agreeable labour. *Scaliger* judges the particular piece to have been the *Aitiae* which *Martial* flouts as a hard obscure busines; and which *Propertius*'s friend might then probably think of translating. This conjecture may be farther improved from hence, that in one of the old epigrams in the *Anthologia*, *Callimachus* is supposed to have been honoured with the commands of the Muses in a dream, for the undertaking that difficult work. But whatever becomes of this point, it is impossible *Propertius* should design any general reflection; since he declares it for his highest wish, to be called the *Roman Callimachus* †.

* *Inter Callimachi sat erit placuisse libellos,
Et cecinisse modis, pure poëta, tuis.*
Lib. 3. Eleg. 6.

—Like sweet *Callimachus* to please,
And to have sung, *pure poet*, like to thee,
Will prove, indeed, sufficient fame for me.

† *Ut nostris tumefacta superbiat Umbria libris,
Umbria Romani patria Callimachi.*

Let *Umbria* glory in her poet's lays,
The natal place of *Rome's Callimachus*.

A L I S T

A L I S T of the S U B S C R I B E R S N A M E S.

N. B. Those marked with *, are for Royal Paper.

A.

* **H**IS Grace Peregrine, Duke of An-
caster.
* Richard Astell, of Everton, Esq;
* — Adams, Esq;
* John Abdey, Esq;
Thomas Artington, of Artington in the County
of York, Esq;
Thomas James Agar, Esq;
The Rev. Mr. Adcock, of Oakham.
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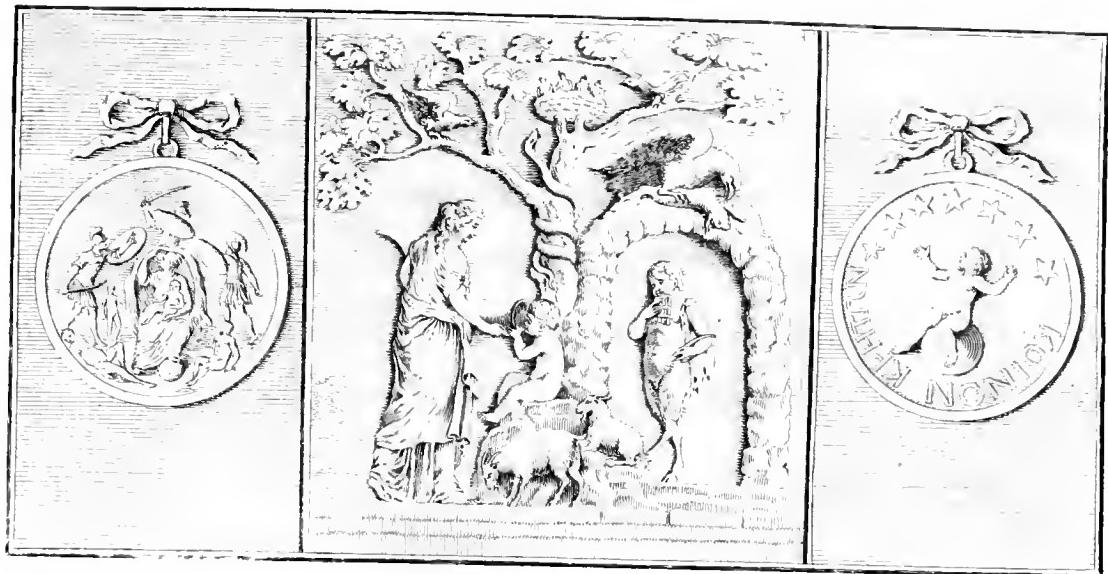
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H.H. Toms. Sculp.

T H E

First HYMN OF CALLIMACHUS.

To JUPITER.



H I L E we to JOVE the pure libations pay,
Than JOVE what apter claims the hallow'd lay?
The God, whose power dispers'd, whose arm
subdued
The daring Titans, earth's rebellious brood:

Who

Ver. 1. *Libations]* Orig. Παρα Σπωδης, the true sense of which is that given in the translation: Mr. Prior's is very wide of the author's meaning, as well as of the time when the hymns were sung.

While we to Jove select the holy victim.

'Tis a pleasing reflection, that there are scarce any of the religious customs of the Heathens, but confirm the truth of divine revelation. It

will be impossible to give a rational account of these *libations* among them, without having recourse to positive *institution*. And the positive institution will be as unaccountable, unless we suppose it to refer to the great *libation*, "the blood poured out and shed for many for the remission of sins." See Num. xxviii. 7. Deut. xii. 27.

Ver. 3. *The God, whose power, &c.]* The Original is Πανούσας Επάρχα, *The disposer or scatterer of the giants born of the earth.* It is well

THE HYMN TO JUPITER.

Who rules the sky, unbounded and alone,
For ever great, for ever fix'd his throne ?

5

IN trembling doubt my mind delays the song,
Thy birth disputed and the contest long :
How shall I sing? Dictæan dost thou hear,
Or, doth Lycæan more delight thine ear ?

10

Zealous

well known to the learned reader, that the descendants of *Cain* are distinguished in scripture, by the name of the sons of Men, or *Adam*; those of *Seth*, by the name of the sons of God. *Gen. vi. 2.* Attending to this remark, we may, I hope, give a satisfactory reason of the epithet *אָדָם*, (earth-born) and others of the same sense in other writers, when applied to the giants in the Heathen Mythology. The Lord God formed *man* (of) the dust of the earth. *Gen. ii. 7.* The original word for earth in this passage is, *חַדְמָה HADMeH*, and there is no dispute but the name *Adam* אָדָם — is very nearly related to it. Since then the giants (*נָפְלִים Ne PHLIM*, the deserters of the true worship) are the sons and daughters of men (*Ha Da M*) or *Adam*, *Gen. vi. 4.* and consequently derive their pedigree from (*HADMeH*) the earth: we have here a plain ground for the Heathen tradition of the giants, the rebels against God being sons of the earth.—It is remarkable in this View, that the LXX render the word *Ne PHLIM* by Τιγαρτες, *Gen. vi. 4.* It may perhaps be also possible to assign a reason of the attributes *Ελατηρα* (the scatterer or disperser of the Πηλογων, earth born) which *Callimachus* ascribes to his *Jupiter* or supreme god. The learned *Spanheim* has well proved, that our poet was acquainted with the LXX. translation of the Bible, and even if he was not, there is no doubt, but tradition would preserve, though in a confused and imperfect manner an account of the great event which happened at *Babel*. Where we find, that no sooner was the earth freed from those fearful impressions, which the deluge must have made upon the eye-witnesses

of it, and mankind again multiplied, but the sons of men (the earth-born race) began again to rebel against God: and so became *Ne PHLIM* or giants, *Gen. xi. 4.* So the Lord scattered them abroad upon the face of the whole earth, *Gen. xi. 8, 9.*

Ver. 9. *Dictæan, &c.] Jupiter* was generally worshipped by his votaries, as without end, though not without beginning: his birth-place being the subject of much dispute, and various nations claiming that honour to themselves: a matter easily to be accounted for: as there were many *Jupiters* (kings so called) and each country in which a *Jupiter* had been born, maintained itself the birth-place of the sovereign *Jupiter*. The dispute seems to have been carried highest between the Arcadians and Cretans, each vindicating to their country, the glory of first bringing to light the great king of the gods. *Callimachus* here takes upon him to decide the controversy; and though severe upon the *Cretan*, gives him his just honour, determining the birth-place of *Jupiter* in *Arcadia*, the place of his education in *Crete*. *Cicero* (in his *Nature of the Gods*, B. iii. c. 21.) tells us, that, “The divines reckon up three *Jupiters*, two of which they report to have been born in *Arcadia*; the father of the one *Aether*, whose offspring too were *Proserpine* and *Bacchus*: the father of the other *Cælus*, whose daughter the goddess of war, *Minerva*, is said to be; the third, a *Cretan*, the son of *Saturn*, whose sepulchre is shewn in that island.” See, in this and the next observation — the religion of nature, and the admired wisdom of these *Greeks* and *Romans*!

Zealous of fame and of his country's worth,
 On Ida's mount the Cretan boasts thy birth :
 The sons of Arcas with resentment glow,
 And thy great birth-place in their country shew.
 Who vaunts, dread sovereign, and who vaunts in vain,
 Say—; but why ask?— the Cretans ever feign :

15
TheirVer. 15. *Who vaunts.* &c.] The original is—

— Πολειρος, παλειρ, εψευσαντο ;
 Κρητες αει ψευσαι και, &c.

The *Cretans* pretending to shew the tomb of *Jupiter* in their island, seem greatly to have offended their idolatrous brethren of the nations: and to have drawn upon themselves that odious character which we find in our author, and which, from him we plainly learn, was given to them on account of this impious prophanation of their supreme :

Tam mendax magni tumulo quam Creta tonantis : says *Lucan*: and *Cicero*—*Ab Eubemero autem & mortes, & sepultura demonstrantur Deorum. Utrum igitur hic confirmasse videtur religionem, aut penitus totam falsoisse?*—Saint *Paul* takes notice of this proverb to shew the allowed vileness of the Gentile world: “ One of themselves, even a prophet of their own, said, The *Cretans* are always liars, evil beasts, slow bellies.”—The prophet here spoken of, is *Epimenides*, a *Cretan* poet (the word προφήτης, prophet, strictly speaking, means no more than one that speaks from, for, or instead of another: in the same manner as pro-consul, πρόπος in composition being all one with πρεπεῖς: so poets are called προφῆται Μεταωρ, the prophets of the muses, which may be said very properly of *Epimenides*, who is commonly styled, Θεος ανηρ, a divine man, and his writings κρηπομοι, oracles. See *Hammond* on *St. Luke*.) From him it was that *St. Paul* took this line, upon which the learned *Dr. Hammond* observes, “ *Chrysostom* and *Theophylact* say of *Epimenides*, that he, seeing the *Cretans* build a sepulchral monument to *Jupiter*

and worship him, as one that was or had been but a man, in zeal, and jealousy, and rage, ζηλωσας, for that god of his, he writes these verses to *Jupiter*, beginning Κρητες αει ψευσαι, which *Chrysostom* makes up into a distich :

— Και γαρ ταφον, ονδα, σετο
 Κρητες ελεκτηναντο ον δε θανει, εσσι γαρ αει.

But it must be observed that these verses are in *Callimachus*'s hymn προς Δια, which that they are the very lines here referred to in *Epimenides*, doth no way appear, but by *Chrysostom*'s conjecture: nay, the contrary must be concluded, from the κακα θηρια, which here follows, but not in *Callimachus*: it is then most probable that *Callimachus* borrowed thence the first words, and added the rest of his own, and so applied it to his own purpose: so that all *St. Chrysostom*'s difficulties and suppositions must fall to the ground, &c.”—See the comment. That *Callimachus* did not borrow from *Epimenides*, is plain and obvious: besides, both *St. Chrysostom* and *Dr. Hammond* might have considered, that this, which *St. Paul* quotes, is itself a compleat hexameter verse :

Κρητες αει ψευσαι κακα θηρια, γαρεπες αφαι.

And *Erasmus*, in his *Ciliads* tells us, that *St. Jerom* found in a work of *Epimenides* (entituled *de Oraculis*) this very line: so that *St. Chrysostom* need not have been so anxious after, what he thought, filling it up; nor could any thing so well fill it up, to *St. Paul*'s purpose and argument, as its own words. *Callimachus* mentions nothing of the κακα θηρια, or γαρεπες αφαι: and that he took the first words from *Epimenides* is scarce probable or worthy a dispute; as the proverb

THE HYMN TO JUPITER.

Their impious actions all their claims disprove :
 Presumptuous, they have built the tomb of Jove ;
 Immortal Jove, who bears no dying frame,
 A God, thro' all eternity the same !

20

WHERE the brown forests on Parrhasia nod
 Thick, dark, and awful, Rhea bore the God :
 All holy hence that blest retreat was made
 Rever'd the gloom, and unapproach'd the shade :
 Down from fair woman to the reptile race
 Each teeming female flies the sacred place :

25

Nor

proverb was, doubtless, so common in every one's mouth : nay, indeed, upon the whole, it seems probable, that *Epimenides* used the words in a sense very different from *Callimachus*.

Ver. 18. *The tomb*] The scholiast is ingenious enough upon this passage ; and seems desirous to free the *Cretans* from the odium of so profane an action, as pretending to shew the tomb of the supreme *Jupiter* amongst them. “ For, says he, in *Crete*, upon the tomb of *Minos* was this inscription Μίνως τε Διος ταφός, the *tomb of Minos, the son of Jupiter*. In process of time, by some means or other, the first words were effaced and obliterated, insomuch that only Διος ταφός, the *tomb of Jupiter*, remained : And from hence arose the notion that *Jupiter* was buried in *Crete*, and that this was his tomb.” Another solution he gives of the matter, which is this ; “ The *Corybantes* who took the care of the young God, in order to deceive his voracious father *Saturn* the better, did in fact build a tomb for him, as if he had been really dead.” The first is plausible and ingenious ; but we in these times need be in no danger of declaring, that most probably there was a real tomb

of a real *Jupiter*, a king of *Crete*, in all likelihood buried in his own realms : which as *Jupiter* was the supreme God of the nations, became in time (when they misunderstood their true *Jupiter*, and misconceived him) a matter of great offence.

Ver. 21. *Parrhasia*] *Arcadia* was so called from *Parrhasius*, one of the sons of *Lycaon* ; here it was in the mountain *Lyæus*, that *Rhea* brought forth the divine *Jupiter* : whose birth-place was ever after held in extraordinary veneration by the *Arcadians*. *Pausanias* (in *Arcadicis*, p. 513) speaking of it says, “ In the summit of the mountain is the cave of *Rhea* ; where none except the sacred priestesses (*γυναιξι μοναις ερπαις της Θευ*) were permitted to enter ; and if any one contemptuously entered it, death, within the year, was necessarily his fate.” *Milton* speaking of *Eve’s bower* (B. iv. ver. 703) has some lines that are a good comment on this passage—

— Other creature here
 Beast, bird, insect or worm durst enter none,
 Such was their awe of man.

THE HYMN TO JUPITER.

5

Nor daring there the pangs of birth to prove;
Such pious horror guards the hallow'd grove.

THE mighty burden of her womb resign'd,
The goddess sought some living stream to find :
All due ablutions to perform, and lave
Thy infant limbs in its auspicious wave :
Arcadia's realm cou'd then no streams supply :
Its fields were barren, and its meads were dry :
No friendly Ladon blest the thirsty swain,
No silver Erymanthus fed the plain :
Then woods and wilds above the hollows rose,
Where smooth, with liquid lapse, Iäon flows :

30

35

Obscure

Ver. 30. &c.] There is something very remarkable in the account which the poet gives us of this purification of the mother and the child : for that both are mentioned, the original puts out of all dispute :

ΩΧΕ ΤΟΧΟΙΟ
Λυματα χυτλωσαιτο· τεον δ' ενι^δ χριστα λαεσσα.

The τοκον λυματα are the *partus frides*, and as Mad. *Dacier* (whose authority here doubtless should be allowed) observes, refers not to the infant but to the mother: The word χυτλασται, according to *Hesychius*, is expressive not of simple washing only, but anointing with oil, μετα ελωις λεπουθαι, το αλενται μετα τη λεπασθαι—*to anoint after washing*. And it was an universal custom amongst the *Greeks* for women to purify themselves by washing: A custom not easily accounted for unless we have recourse to the original and positive institution of purification by washing; and indeed, this would open a large

field of enquiry, and might, perhaps, well repay our labour: However, this is worthy observation, “ That the mother of the king of the gods, and the king of the gods himself had need of purification by water.” Nothing can more fully declare the universal consent of all mankind in the *natural uncleanness of all flesh*. Water and oil we know are the acknowledged types of the spirit; and a *lamb* and a *pigeon*, types of the Son and Holy Spirit, were offerings for women under the law.—See *Levit.* xii. Now water is the great and appointed cleanser. I shall leave the reader to pursue these hints if he thinks proper, referring him to *St. Luke* ii. 21—24. There is one thing more also observable in the original, that the water which *Rhea* fought after, is called *Pour vðatos*. — a river of water, living or running water. See *Levit.* xiv. 5. and *St. John* vii. 38, 39.

Ver. 33.] It was a common opinion with the ancients, that fountains and rivers partook of

THE HYMN TO JUPITER.

Obscure with dust the rattling chariots rode,
 Where thunders, deep-descending, Melas' flood : 40
 Where rapid Carion rolls his waves along,
 Couch'd in their haunts secure the savage throng :
 O'er the parch'd desert, where Metope's tide
 Clearing the vales, and plenteous Crathis glide,
 Thoughtless of gurgling streams confin'd below, 45
 The hinds, burnt up with thirst, impatient drag'd and flow.

DISTREST the Goddess heav'd a feeble sigh,
 Then spoke (and speaking rear'd her arm on high :)

“ Prove

of the same vicissitude, rise and decay, to which all things in nature are subject: So *Ovid* says (METAM. I. 15.)

Vidi ego, quod fuerat quondam, &c.

The face of places, and their forms decay.
 And that is solid earth, that once was sea :
 Seas in their turn retreating from the shore,
 Make solid land what ocean was before :
 And what were fields before, now wash'd
 and worn,
 By falling floods from high to valleys turn, &c.
 And the parch'd desert floats in streams un-
 known,
 Wond'ring to drink of waters not her own, &c.

DRYDEN.

The passage in *Callimachus* is a proof of the same opinion: Truly poetical as it is, I am surprized that *Frischlinus* should find fault with it as fabulous; and prefer the account given by *Pausanias* of the aridity and moisture of *Arcadia*. For we must consider these two in their proper spheres, the one as a poet, the other as an historian and naturalist; the one is supposed not to give the exact, but poetical reason of things (which with the poets is generally wide of

the truth) but from the other we expect a rational and real solution of a matter of fact.

“ That *Arcadia*, says *Frischlinus*, should be entirely devoid of water before the birth of *Jupiter*, and that then so many great rivers should suddenly spring up, is a thing no way consonant with truth, but seems to be a fiction of the poet, in order to enhance the praises of *Jupiter*. Do I myself judge the opinion of *Pausanias* far more agreeable to truth, than this of the poets, concerning the aridity and moisture of *Arcadia*. In his *Arcadics*, he speaks thus—“ But if the country is troubled with great drought, by means of which the corn and shrubs are all withered and parched up, then the priest of *Lycæan Jupiter*, turning with prayers to the water of the fountain, having slain sacrifices, and performed all necessary rights, dips a branch of oak into the surface of the water, which immediately becomes troubled, and sends forth a vaporous, black steam like a cloud; soon after which this steam or cloud ascends, and then presently the clouds gather all around, the sky lowers, and shorly showers of rain refresh the *Arcadian* vallies.” This custom, deserves our attention.

“ Prove thou, O earth, with me a mother’s woes,

“ Light are thy pangs and less severe thy throes :”

50

She said ; her scepter on the rock descends,

Wide at the blow, the rock disparted rends :

Impetuous to the passage crowds the tide,

And rushes roaring down the rocks rough side.

THIS happy stream thy infant limbs receiv’d,

55

By thee first honour’d, as with thee it liv’d :

There bath’d thy limbs, and wrapt in purple bands,

Thy mother gave thee to fair Neda’s hands :

To Dicte’s cave commanding to repair,

And tend with secret zeal her mighty care :

60

Neda,

Ver. 5. *She said, &c.*] There can be no doubt, but that *Callimachus* borrowed this from the history recorded in the Old Testament, of the like miracle performed by *Moses*, or at least, that the story, if traditional, which I rather incline to believe, was originally derived from thence. “ *Moses* took the *rod* from before the Lord, as he commanded him. And *Moses* and *Aaron* gathered the congregation together before the *rock*, and he said unto them, hear now ye rebels, must we fetch you water out of this *rock*? And *Moses* lift up his hand, and with his rod he smote the *rock* twice ; and the water came out abundantly——” *Numb. xx. 9—11*: See also *Exod. xvii. 6*. It is observable, that *St. Paul* particularly applies this to *Christ* : “ They did all drink the same spiritual drink : for they drank of that spiritual *rock* that followed them, and that *Rock* was *Christ* ;” *1 Cor. x. 4*.

And this consideration will be pleasing to the scriptural reader, that *Rhea* should (according to the heathen mythology) require *water* from the *rock*, to *wash* her new-born infant.” Such remarkable particulars in the blind devotion of the idolatrous nations must give great evidence to the truth of that system, which in its purity can alone account for, and solve these strange, and otherwise inexplicable circumstances in their practice : And my design is to suggest such hints as may easily be carried on by persons tolerably skilled in these matters. It is remarkable, that *Apollonius*, the cotemporary of *Callimachus*, in his *Argonautics*, mentions this same miracle of *Rhea*’s, done in *Cyzicum* ; and something of the same kind *Pausanias* tells us of *Atalanta*, who, when hunting, being a-thirst, struck a *rock* with her hunting-staff, and thence flowed water.

Neda, of all the nymphs that Ammon nurst,
In age, save Styx and Philyre, the first.

NOR to the nymph was Rhea's favour shewn
By this great trust, and precious pledge alone :
No trivial honour, and no small reward, 65
Confirm'd her love, and witnes'd her regard :
Her favourite's name, the favourite stream she gave,
Which rolls by Leprion's wall, its antient wave :
And to Callisto's race its bounty yields,
Gladdening at once both shepherds, flocks, and fields. 70

To

Ver. 61. *Neda, &c.*] Callimachus mentions here but three of Jupiter's nurses (for that is, I think, beyond doubt the meaning of *μητρασθο*, in the original, and not—*quaε ipfi oblectricatae sunt*—who were *midwives to Rhea*; the scholiast well explains the word by *θετινης, nutritient*)—That there were more than three, contrary to the opinion of some, the original plainly declares, by informing us, that *Neda* was youngest of all the nymphs engaged in this care, save *Styx* and *Philyre*—had there been no more than these three—she was, in one word, the youngest of all. *Pausanias*, in his *Arcadias*, mentions three nurses of Jupiter, “The *Arcadians*, says he, call *Thisoa*, *Neda* and *Agno* the nurses of Jupiter; the first of which gave name to a city, the second to a river, the third to a fountain.” *Ithome*, *Adraste* and *Ida* are also left upon record as honoured with the Office: *Adraste* is afterwards mentioned by our author (ver. 75)—all which shew the truth of what I have advanced. *Hocelzlinus* reads this line in the author—

περιτηγη γενεψι μετα Στυγα τε φιληφτε.
So *Homer γενεψιντα*—*μετα* is exclusive here,
“ Ajax was the best of the Grecians,” says *Ho-*

mer, μετ' αριψωνα πηγεωνα.” This *Philyre* was the mother of the *Centaur Chiron*, sprung from her and *Saturn*: *Chiron* is often from her called *Phillyrides*; and *Achilles* is said to have been educated at her house. So *Pindar — ξαβος Ακιδετος ταχει μεν φιληγας εν Δοριοις. Nem. iii. 76.*—We may observe, that the Poet has address himself to *Jupiter* thus far; and afterwards continues to do so, but here he says, *αι πιν τοτε πατωσατο—quaε ipsum tunc nutritiebant*; and this is no impropriety. For he turns, as it were, from addressing his deity to inform the people of *Neda* and the other nurses of *Jupiter*, and settles the age and authority of *Neda*, no trivial matter amongst the zealous worshippers of this god:—so that I cannot approve a reading once offered, *αι τιν τοτε, quaε σε tibi nutrities praebuerunt.* Dr. *Bentley*, the younger, would have *πω* refer to *Rhea*, and in the true spirit of criticism, cries out, “ *Verte, quaε ipsam (Rheam) tunc parturientem curabunt—; περιπατη, i;sum, cum Jovem alloquitur.*” But he does not seem to have attended diligently to the true sense of *μητρασθο* in this place.

Ver. 69. *And to Callisto's race, &c.]* The original is *νινοντακανης Αρκτοιο*—*Arcas* was the son of *Callisto* and from her it is, that the author here

To Cnossus brought, the Melian nymphs abode,
 With joy the Melian nymphs embrac'd the God ;
 His wants Adraste sedulous supplies,
 And in the golden cradle lulls his cries :
 Milk from the duteous goat the God receives,
 And pleas'd the labouring bee her tribute gives :

75

Hence

here calls the *Arcadians*, “ the *posterity* of the *Lycanian she-bear*.” She was the daughter of *Lycaon*, and as the fable goes, was ravished by *Jupiter*, on which account the jealous *Juno* turned her into a the bear. She was killed by the arrows of *Diana*, and by her gallant removed into the heavens, where she was made a constellation known by the name of *Aegrota*, or *Ursa major*. *Ovid* relates the whole story :

Jove saw the charming huntress unprepar'd,
 Stretch'd on the verdant turf, without a guard :
 “ Here I am safe, he cries, from *Juno*'s eye,
 Or shou'd my jealous queen the theft descry :
 Yet wou'd I venture on a theft like this,
 And stand her rage for such, for such a bliss.”
Diana's shape and habit strait he took, &c. &c.

ADDISON.

And thus he succeeded ; as you may see at large in the 2d book of the *METAMORPHOSES* : This was the thunderer of the heathens ! — Some have given the fable an historical explication — A potent prince, under the appearance of a modest suit and address, robbed *Callisto* of her virtue, the fruits of this afterwards appearing, she, to avoid the anger of his queen, was obliged to fly to the woods ; which is significantly exprest by saying, she was turned into a bear : She was killed by *Diana*'s darts, that is, in child-bed ; and honours being conferred on her by the king, in complaisance, she was said to be made a constellation, no uncommon piece of flattery. There appears in the former lines of the original great beauty, not to be exprest in a translation.

— Τοπερ πόθι πόλυν κατ αυτο
 &c.

Συμφερεταιη την —

In the words *πόθι* and *συμφερεταιη*, I mean particularly ; for I cannot be of *Stephen*'s mind, that *πόθι* is here an expletive only, *οντανδι γρατιδι* : There are fewer such expletives in the Greek language, I conceive, than we sometimes imagine ; *πόθι* here may very elegantly be construed *olim* ; and as a river is a thing of continual course, *ever rolling*, and yet ever *rolled away*, it is not only *long since* *πόθι*, but still, *rolls on*, *συμφερεταιη*.

Labitur & labetur in omne volubilis ævum.

Ver. 71.] The head-piece to this hymn will be a good comment upon this passage : as will also the following lines from the most learned and useful part of *OVID*'s works, his *Liber Fustorum*, l. v. ver. 115.

Nās Amalthea Cretæa nobilis Idæ
Dicitur in sylvis occuluisse Jovem.
Hinc fuit bædorum mater formosa duorum
Inter diæcos conspicienda greges :
Cornibus aereis atque in sua terga r'curvis,
Ubere, quod nutrix posset habere Jovis.
Lac dabat illa Deo. S'c'l fregit in arbore cornu,
Truncaque dimidia parte decoris erat.
Euplit hic nymphæ : cincti q; recentibus herbis,
Et plenum pomis ad Jovis ora tulit.
Ille ubi res ea'li tenuit, solitque pate:ns
Sedit & invicto nil Jove majus erat :
Sidera Nutricem, Nutricis fertile cornu
Feuit ; quod Dominæ nunc quoque nome i habet.

Ver. 75. *A milk —]* Bochart very well illustrates this passage ; “ Goats milk, he tells us, was not only of great use in medicine, but by many people used for daily food. Hence *Silvروم*, in his *Proverbi* xxvii. 27. *An i goats-milk enough for thy food, for the food of thy*

Hence Amalthea 'midst the stars was found :

Hence fame the bee, and Jove's protection crown'd:

HIGH-

thy houshold, and the life of thy maidens. *Paulus Egineta* observes, that, *Lac muliebre est temperatissimum—max Caprillum, hinc asinum, ovillumque & postremo vaccinum.* Woman's milk is most temperate and wholesome, then goats, then asses, and sheep's, and lastly cows." And hence the supreme of the Gods, *Jupiter* (or more probably some prince of *Crete* about the time of *Abraham*) was said to be brought up with goats milk, and the astronomers gave the goat a place amongst the stars. They, who know how frequently the letters *N* and *L* are changed one for the other, will easily perceive that *Amalthea* came from the *Phœnician*, **ΑΜΑΝΘΑ** *Amantha*, which comes from the Hebrew **אַמְנָתָה** *Amanth*, which is used for a nurse both in *Ruth* iv. 16. and in the 2d book of *Samuel* iv. 4. — *Galen* observes, *Non tuto Lac caprarum efferi absque Melle, cum multis qui solum sumpserant, in ventre fit cragulatum, quod hominem mire gravat atque suffocat.* — That goats milk is not taken safely without honey, &c. — ; with which they were not unacquainted, who in antient times assigned *Jupiter* two nurses; one *Amalthea* (the goat) who fed him with goats milk, the other *Melissa* (the bee) who fed him with honey. *Didymus* in his book *Εξηγησις Πινδαρικης*, says, *Melissa Creten-sium regem primum, &c.* That *Melissus* the king of the *Cretans* first sacrificed to the Gods, and introduced new rights and sacred ceremonies. He had two daughters *Amalthea* and *Melissa*, which nursed the child *Jupiter*, and fed him with goats milk and honey: Whence arose that fable of the poets, that bees flew to him, and filled the child's mouth with honey. Some of the antients tell us, that infants are first fed with milk and honey: *Barnabas* in his epistle, says, " Why then should I mention milk and honey, since an infant is first nourished with honey, then with milk?" — See *Bochart de Annalibus*, Sc. I. 2. c. 51. — It is somewhat very remarkable that this divine infant should be nourished with the same food, that the celebrated prophecy of *Isaiah* appoints for the Son of the Virgin: " Butter and honey shall he eat, that he may know to refuse the evil, and to choose the good, ch. vii.

ver. 15. Butter is *milk* with this addition, that it is by great *heat* and *violence* coagulated and coagmentated; and therefore the *Hebrew* word for it חַמֵּאָה *Hamae* is derived from חַמָּה *Hame* the Sun or solar heat, from whence also this same *Jupiter* takes one of his names, *Hammon* or *Ammon*. The Son of the Virgin was to eat of this *milk* and this *butter*, thus prepared by *fire* and *violence*: Out of himself also, the true *Rock*, he eat the spiritual *honey*. See *Deut.* xxxii. 13. and *Psal.* lxxxii. 16. Hence he says of himself, " I have eaten my *honey-comb* with my *honey*. I have drunk my *wine*, with my *milk*." *Song of Solomon* v. 1. and of his spouse the Church, " Thy lips, oh my spouse, drop as the *honey-comb*; *honey* and *milk* are under thy tongue : iv. 11. And as these were found in his spouse, the church, so were they promised to the *Israelites* in their *Canaan*, a land flowing with *milk* and *honey*. These fed and nourished the Son himself, these must feed and nourish every believer, every member of that church, every seeker after that heavenly *Canaan* where they richly flow and abound, if they would like their master, " increase in wisdom and stature, and in favour with God and man."

Ver. 78. Hence fame, &c.] The fable that *Jupiter* was fed by bees, and that they therefore were particularly protected by him, was very univerfal: *Virgil*, who has done them and himself so much honour, speaks thus in his 4th *GEORGIC.*

Proceed my muse the wond'rous talents shew,
Which grateful *Jove* did on the bees bestow:
Since they by *Cretan* swains, and cymbals led,
In *Diele's* cave heaven's infant monarch fed.

LAUDERDALE.

" Nay the cave itself where *Jupiter* was thus fed by the bees, was afterwards made sacred to them, and so sacred, that as the fable goes, some who disregarded the religion of the place, covered all over with armour entered into it, and stole honey; for which presumption *Jupiter* turned them into birds." Thus *Antonin. Liberalis*. And in the same place he tells us, " That these

HIGH-rais'd their brazen shields, around thee stand,
Great God, the Corybantes, solemn band! 80

Their clanging armour thund'ring they advance,
To the harsh sound responds the mystic dance:
Loud, rough and rude tumultuous clamours rise,
To mock old Saturn's ears, and quell thy cries.

SWIFT was thy growth, and thus divinely train'd
Mature the dawn of manhood was attain'd:

Yet

these bees the nurses of Jupiter kept and guarded that cave. *Diodorus* reports, “that these bees were by Jupiter, as an everlasting memorial of his love to them, changed from their then natural into a fine golden or brazen colour. Χαλκε χρυσοειδες παραπληνασσον. — And *Aelian* tells us, “that in his time there were to be found on *Ida* of *Crete*, bees χαλκοειδες of a brazen colour” The author calls the bee *Panacrian*, παναξιδος εργα μελισσον, and immediately subj ins the reason, as some imagine, because that mountain or a particular part of it, was called παναξη, which *Stephens* supposes to have arisen from its height, παν being here augmentative, as it frequently is when prefixed. And *Diodorus* observes upon this place, “that tho’ it be extremely high and much exposed to the winds and storms, yet the bees feel no inconvenience at all from thence.” I am apt to imagine, that this place was called παναξη from the bee, not the bee παναξη from it: παναξη is a distinguishing and particu'lar epithet of the bee:— *ut qui florum fastigia pervolat.* — They,

In summers heat on tops of lillies feed,
as *Dryden* expresses it—and again—

They skim the floods, and sip the purple flowers.

The learned reader must have observed some things in this part of the hymn impossib'e to appear in a poetical translation — particularly Ver. 44. &c.

Ver. 79. *High-rais'd, &c.*] This whole passage is much best illustrated by some of those antient medals, of which we have many copies in books of antiquity, where are piested to us the infant God, and the fierce Corybantes holding aloft their shields and clanging them around him: The word πυρλι in the original, is a pyrrhic, or martial kind of dancing.— *Spanheim* favours the scholiasts explanation of the word ολα, which he renders salutariter, as the scholiast γνωστος, — which he says, “ is a very apposite word, because Jupiter was preserved by this very dancing around him.” This surely is too mean for such a poet as *Callimachus*: It rather seems to express the vehemence of their motion, and the strenuous beating of their armour; and indeed the author always uses it in that sense (the best presumption which can be that he does so here.)

— As δε ποδεσσον
Οὐλα κατεκροταλιζον —

Valde strepabant, we read in the hymn to *Diana*, ver. 247. where it is used only to express vehemence: *Stephens*, very justly in the above line alters γε to σε—σε περι αρχησθο. ver. 52.

Ver. 85. *Swift, &c.*] The original is,

Καρα μεν νεξιν, καρα δετραφις, εργανε Ζι.
Οξυ δαιησος —
Αλλ ετι παιδος εν εφασσασ παιδα τελεια.

Yet ev'n, dread ruler of the Gods, when young,
 Thy mind was perfect and thy sense was strong :
 'Twas hence thy brother's, though the first in birth,
 Nobly avowing thy superior worth, 90
 And scorning envy, own'd it right, when giv'n
 To Jove the empire of themselves and heav'n.

VAIN bards of old to fiction that incline,
 Fabling relate, that heaven by lot was thine :
 In equal things the urns dark chance we try ; 95
 But how bears hell proportion to the sky ?
 The difference who but madmen have not seen,
 Wide as the distance either realm between !

Did.

This passage appears to me in a sense something different from that which the commentators in general give it ; they imagining the encrease was of his *mind* only, not of his body. “ I don't take the words οξύδανθος, says Stephens, as if they meant, *Jupiter soon grew up in stature*, but that he was ripe or adult in wisdom before the usual time, and even in his childhood (for the poet subjoins αλλ' ετι μαίδος εών) lest any one should imagine him in mind and judgment a child.” The sense of the passage seems literally this : “ Swift was your encrease or growth, great *Jove*, for (ετι is frequently used for γαρ) for excellent was the method of your education: Swift you grew up to manhood, and the soft down rose early on your chin ; though during the short season you continued a child, your soul was in its full perfection, and your thoughts great, ripe, and worthy of God. For which reason, because your thoughts were always great, &c. your brothers envied you not, as being far their superior in worth, the empire of the heavens, &c.” This sense is much different from that wherein the passage is commonly taken, but I think, conveys a loftier idea of his God, and

pays him a nobler complement ; which must always determine us in such cases. Though the word μαίδος signifies something more of puberty than μαῖς (μαῖδος being as *Hesychius* explains it, *one qui excessit è pueris*, what the *Attics* call ματηται) yet by the poets it is often used in the same sense as μαῖς. So *Horner*

— Ηλιθ' Οδυσσευς
 Παΐδος εών —

where *Eustathius* observes — μαίδος is for μαῖς. It is said of our Blessed Saviour that “ the Child grew and waxed strong in spirit, filled with wisdom, and the Grace of God was upon him;” and also “ Jesus increased in wisdom and stature, and in favour with God and man.” See note 75 at the end.

The reader of Mr. Prior's translation must observe, that part of it here is absolutely unintelligible

— *Inventive wit*,
 And perfect judgment crown'd thy youthful act.
 His next lines are truly noble, worthy the author and translator.

DID I form fables, like those bards of old,
 With shew of truth my stories should be told :
 Yet would I scorn to vilify my song,
 With fictions to amuse the vulgar throng.

LET me avow, that not by chance was given,
 But by thine own right hand the throne of heav'n :

Dread

Ver. 99. *Did I, &c.*] Mr. Prior and Mr. Pitt, after him, have omitted a line in this place, which, to me, gives the original a very grand and admirable turn. After he has convicted the old poets, the author, preparing to give (what he calls) the true account, seizes upon the reader's attention in this line.

Τεῦδοιμνος αὔτος ἀκεν πεπιθύσεις αὔτην.

In the true meaning of which the commentators are divided, which might occasion the omission in these gentlemen; the scale seems to incline to Stephens's side, his appearing the most natural and easy sense of the passage. He translates it—
Mentire quo^z persuaderi possint auribus ejus qui ea audiret.—After the author has told us, that what the old poets related thus of the divisions between the three brethren, &c. was a mere fable; he goes on, I wonder, they should relate such glaring falsehoods, which manifestly contradict common sense and reason: As to myself, was I inclined to tell fabulous stories, I would do it with more caution: Τεῦδοιμνος, &c. I would at least so manage my fables and fictions, as to draw credit from my hearer, and if not strictly true, yet they should wear the face of probability.” “ *Pessime vertunt*, says the younger Dr. Bentley; thus I translate it: *Si mentiri velim, ea mendacia dicam, quo^z sint verisimilia, & quo^z auditorem inducant, ad credendum.* Poeta, says Plautus, *facit illud verisimile, quod mendacium est.* As to that interpretation of Gronovius, which Grævius approves, it is inexplicable, stupid, unmeaning.—” The doctor himself is indebted to Stephens for this explication, which he gives as his own; and therefore might as well have

spared that dogmatical assertion at the end: For certainly there is great beauty in the interpretation of Gronovius, and it was no difficult matter for an interrogation to have drop'd from the end of a line, as Gronovius imagines; nay, we know the original MSS have no stops at all:—
Mentirene ego, quo^z placent auribus ejus, qui ea audiret? The poet having told you the absurdity of the fables related upon this occasion by the former poets, gives his own performance the air of truth: “ These, says he, are *fables*, with which mankind has been amused and deceived: For my own part (in matters of such moment) I would not relate untruths to gain the approbation of every hearer.” Wou'd I—great Jupiter—or cou'd I do this?—No, in order to expose their folly, I rehearse their fictions—but, as thy poet and prophet, in this sacred hymn to thy honour and service, I deliver only what is the religious truth, and my particular creed.” There appears nothing in this so *stupid* and *inexplicable*; nothing works upon any reader or hearer, so much as an appearance of strict attachment to truth in an oration or work; and we find, that it was no uncommon method with the old poets (and why should we not believe them sincere?) to assume this appearance, and thereby, a superiority over other poets: Euripides introduces his Hercules refuting the scandalous tales of the former bards, concerning the amours of the Gods, and saying,

Ἄστεγε εἰδε δυσπνοες λόγοι.

These are the wretched tales of fabling bards.

The reader immediately by this artifice imagines the speaker about to deliver the whole truth.
 I have

Dread Power and Strength their mutual aid supply'd, 105
 And hence were seated near their sovereign's side.
 Then too, great king the eagle was assign'd,
 To man the favorite augur of thy mind:

To

I have endeavoured to express both senses in the translation, as the original will bear both; and subjoin a paraphrase by *Stephens*, as a justification of my own.

*Haud mentiri illos vates tam absurdia decebat,
 Usque adeo nullo veri fucata colore;
 Ponderet ut recte si forte examine quisquam,
 Deridenda queant mage quam credenda videri.
 Solvere si libeat nostram ad mendacia linguam,
 Saltum verba loquar, penitus non absona veris,
 Non indigna fide mea dicta ut judicit auris.*

Ver. 105. *Power, &c.]* *Bin* and *Kaptos* were supposed by the antients to be two personages attendant on *Jupiter*; they are introduced by the poet *Oeschylus* as the satellites of *Jupiter*, whom *Vulcan* addresses thus—

*Κράτος Βιατε σφων μην ευτολη Διος
 Εχεις τελος δε και εδης εμποδων ετι.*

And when *Ovid* in his *Fasti*, tells us, that *honor* and *reverence* bezat *majesty*, by whose side *awe* and *dread* placed themselves, and being defended by *Jupiter* never since left the heavens, he speaks in the same manner with our author :

—*Honor, placidoque deens reverentia vultu
 Corpora legitimis impetuere toris :
 Hinc sata majestas : hos est dea censa parentes ;
 Quaque die parta cyl edita, magna fuit.
 Nec mora confedit medio sublimis olympos,
 Aurea purpureo conspicienda finu :
 Confedere finu l' Pudor & Metus : omne videres
 Numen ad hanc cultus c-mposuisse suos.*

Then arose the *Titans* — when

*Fulmina de caeli jaculatus Jupiter orce
 Vertit in austores pondra vaja fu s :
 His bene majestas armis defensa Deorum,
 Restat et ex illo temp're firma manet :
 Afferet illa Jovi, Jovis est fidissima custos,
 Et praefat sine vi sceptra tremenda Jovis, &c.*

It is scarce necessary to put the reader in mind of the many passages in Scripture, the *Psalms* particularly, to which our author is remarkably similar: With his own *right hand*, and with his *holy arm* hath he gotten himself the victory. *Psalm xcviij. 1.* I looked and there was none to help, and I wondered that there was none to uphold; therefore *mine own arm* (saith *Jehovah* our *Redeemer*) brought salvation unto me, and my fury it upheld me. *Isaiah lxiii. 5.* compare also *lx. 16.* Thou hast a *mighty arm*, *Strong* is thy *hand* and *high* is thy *right hand*: *Justice* and *judgment* are the *babi ation* [marg. *establishment*] of thy *throne*: *Mercy* and *truth* shall go before thy face. *Psalm lxxxix. 13.* com. *xcvii. 2.* Christ is called the *power* of God, and the *wisdom* of God. *1 Cor. i. 24.* and *hon'ur* and *over'or* [*κράτος*] are by St. *Paul* ascribed to him. *1 Tim. vi. 16.*

It will be necessary to remind the reader of a strange mistake, which Mr. *Prior* hath made here in his translation, misled by a bad Latin paraphrase of our author — which renders *Διφόρον*, *currum*, a chariot, though it here signifies *sedem*, a seat, the *throne* of *Jupiter*: The reader will, by consulting Mr. *Prior*, soon see the error.

Ver. 107. *The eagle &c.]* *Callimachus* calls it — *Ουανν μεγ' υπερέσον* — the bird far most excellent of all others. Agreeably to our author *Horace* speaks thus in the beginning of one of his best odes.—

*Qualem ministrum fulminis alitem
 Cui rex Deorum regnum in aves vagas
 Permisit —*

As the majestic bird of tow'ring kind,
 Who bears the thunder thro' the ethereal space,
 To whom the monarch of the Gods assign'd,
 Dominion o'er the vagrant feather'd race—

DUNKIN.

And as thus being *Jove's thunder-bearer*, the eagle

To me and mine oh! may he ever prove

The happy omen of thy care and love!

110

THYSELF supreme; as thou hast well assign'd,
The Gods subordinate command mankind:

The

eagle was particularly assigned to him, and in his favour.

— *quaē fulmina curvis
Ferre solet pedibus—Divum gratissima regi.*

The cause why the eagle was so particularly appropriated to *Jupiter* and called his *thunder-bearer*, has greatly perplexed and puzzled the mythologists, who have given a number of reasons, no less absurd than improbable; *Servius* sets down very gravely to account for this matter, and tells us a couple of strange stories concerning *Jupiter's* being carried away when an infant by an eagle, and of his being in love with a boy named *Aetos*, the Greek word for an eagle. Such stories want only to be mentioned, to refute themselves. It appears very plain, why the heathens used this symbol, if we refer to the Scripture, and nothing else can give us any plausible solution of the matter. We may first reflect, what it is, that really bears the thunder, is the *vehicle*, by which it is *carried*, and that we all know to be the *air*, from whence we reasonably conclude that the eagle was a symbol of the *air*: This is confirmed by the whole voice of antiquity, by which we are clearly assured that the eagle was worshipped as a symbol of the *air*. But how came it so to be? for this we must have recourse to the figure of the *Cherubim*, set up at the gates of *Paradise*, and in the *Holy of Holies*, of which *Ezekiel* has given us so full a description in his 1st and 10th chapters. This figure of the cherubim was a compound figure of four faces joined to one body—the faces were those of a bull, an eagle, a lion, and a man, and was a symbolical representation of the Trinity in Unity, with the great mystery of the Incarnation—the bull, being a type of God the

father, as also of fire; the eagle, of God the Holy Ghost, as also of air; and the lion of God the Son, as also of light; and the man, of human nature taken into the essence and joined to the lion, God the Son. The *eagle* was thus made an emblem of the Holy Spirit, and also of *air*, which, with the addition of *Holy*, is the name of the Third Person—*αγελον πνευμα*, the Holy Ghost, *spirit*, *air*: And being thus in the very original of things consecrated to that purpose, was afterwards, by idolaters, misapplied, and misunderstood; remaining still amongst them a type or symbol of the *air*, though they had forgotten the next step, namely, that the *air* was itself but a *type*: From this figure of the *Cherubim* most of the abuses and surprising conjunctions in the heathen mythology arose; but as it would be too long to speak fully of it here (or at least as its importance demands) I will subjoin a short account of it in the appendix: In the mean time, we may remember that the Greek name of the eagle *Aetos*, confirms what hath been advanced, that the bird is a symbol of the *air*: For the *etymol. magnum*. derives it from *αεων*; *Aetos*, *πραγμα το αεων, το εργον*, to *rise on or forwards, to move round with impetuosity*, the very *characteristic of the air*, which rushes in every where, and moves round in circulation from the center of the universe to the circumference. The Almighty in the *Psalms* is said to *ride upon a cherub*, and to *fly*; and then what that cherub is, we are informed, “*He came flying upon the wings of the wind.*” xviii. 10. i. e. upon the wings of the eagle, the cherub, and symbol of the wind, *air*, or *spirit*, agreeable to which the *Romans* describe their *Jupiter Olympius, riding upon an eagle*; as you may see in any of the mythologists.

16 THE HYMN TO JUPITER.

The merchant, poet, and the man of war,
 Each to his guardian power prefers his prayer :
 While mighty kings (whose universal sway
 The soldier, merchant and the bard obey) 115
 Their grateful offerings to the altar bring
 Of JOVE, their sovereign, JOVE of kings the king.
 The footy smiths to VULCAN's temple move,
 And hunters glory in DIANA's love : 120
 MARS reigns despotic o'er the warrior throng,
 And gentle PHOEBUS claims the sons of song :
 But monarchs bend at thy eternal shrine,
 By JOVE ordain'd, defended, and divine.
 They rule from thee : while from thy towers on high } 125
 Alike extends thy providential eye
 O'er kings, their nation's scourge, or kings, their nation's joy.
 To these of glory thou the means hast giv'n,
 Such as besuits the delegates of heav'n :
 Thine

Ver. 124. *By Jove, &c.]* This sentiment that all the power and authority of kings was derived from the supreme, and so, consequently divine, is by no means peculiar to our author : there is scarce any of the poets that do not herein agree with him : we have it in *Homer*, *Hesiod*, *Theseritus*, *Moschus*, *Pinder*, *Horace*, *Virgil*, &c. indeed *Hesiod* and *Virgil* use the same words with our author — *Ex diis d^ris Bzernis* — says the former ; and *ab Jove sunt reges*, the latter ; and *Horace* beautiful'y,

Regum timendorum in propriis greges
Reges in ipsis imperium j^f Jovis.

So in the *Proverbs of Solomon, Wisdom* says, By me kings reign, and princes decree justice, &c. viii. 15. The reader cannot but observe, that this passage bears analogy to that of St. Paul's in his epistle to the *Romans* xiii. 11. “ Let every soul be subject to the higher powers. For there is no power but of God : the powers that be are ordained of God, &c. See also 1 Pet.

Their splendid pomp thy hand alone bestows :

130

But not on all a like profusion flows,

A like profusion of thy gifts divine :

As plain we note, great Ptolemy, from thine ;

Whose plenteous blessings from almighty Jove,

At once thy power, and his protection prove.

135

To all the morn within thy breast conceives

Mature perfection the glad evening gives :

Thy greatest purposes short days fulfil,

Thy smaller, instantaneous as the will.

But

¹ Pet. ii. 13. St. Paul's word *ordained* (in the original *τεταγμέναι*) I have used in the translation, as most expressive of the author's meaning in the words,

Tω κα σφιτεξη εκφιαχο λαξιν.

the *scil* *oliast* reads *ταξιν*, for *λαξιν*, which I judge to be the true reading, and St. Paul's word *τεταγμέναι* confirms me in this opinion — The poet places the God *Ἄρης εν πτελίσσον*, in the *citadels*, or *watch-towers*: And that says *Grævius*, because citadels were sacred to *Jupiter*, as *Ariatides* in his hymn witnesseth. Hence amongst the *Romans Jupiter Capitolinus*.

Ver. 133. *As, &c.*] The complement, which the poet here pays his great prince and patron *Ptolemy*, has been justly admired as a masterpiece in this hymn; and I cannot conceive, by what means it happened, that Mr. *Prior* should totally overlook it, and so widely mistake the author in his translation; robbing him of that,

which has ever been esteemed a shining and peculiar beauty. The poet places his hero in the very next rank to *Jupiter*, whose prerogative, as a God, it is to speak and perform, in every the most arduous matter to human conceptions; which though *Ptolemy* could not attain to, yet we find in smaller matters, his thoughts were immediately perfected, and in the greatest, a day sufficed to mature his designs. I shall have occasion to speak more of this passage in the encomium of *Ptolemy* by *Theocritus*, and therefore omit to do so here: — I cannot help remarking, that the *Centurion* who came to our Lord in full acknowledgment of his divine power, reasoned in this manner, saw and knew, that Jesus as a God must be able instantly to perform his almighty pleasure, and considering his own small authority over his soldiers, concluded justly of our Master's power over all nature, his workmanship, and every being, his creature and servant. See St. *Matth.* viii. 5, &c.

Their councils blasted some for ever mourn,

140

Years follow-years, and days on days return;

While still dispers'd and scatter'd with the wind

Each purpose fails, their guardian God unkind.

HAIL Saturn's son, dread sovereign of the skies,

Supreme disposer of all earthly joys:

145

What man his numbers to thy gifts could raise, —

What man hath sung, or e'er shall sing thy praise?

The

Ver. 140. *But some, &c.]* “The author in this passage, says *Spanheim*, beautifully satyrizes dilatory procrastinating princes, to whom, according to *Homer* — Βραστων τε νοος, λεπτην δε τε μυρις.” This seems to be rather an over-stretched meaning, and what the words don't at all convey. The author in the former part told us, “That the favour of the God was unequally distributed amongst his vicegerents, to some more, some less: that *Ptolemy* was an illustrious proof of his superior and distinguishing regard; while others, though protected and regarded by him, were so in a less degree, and though powerful, had not the eminence wherewith his particular favorite was blest.” Nevertheless I should be glad to find the sense of this ingenious commentator approved, as it gives his author no small credit; and would be willing to impute it to myself, that I cannot see this beauty, rather than deprive *Callimachus* of an honour *Spanheim* thinks worthy of him. — The same excellent person observes moreover; that in the last line of this passage, the poet nobly hints to us the instability and weakness of even the greatest monarchs without the assistance of the Gods, and the vanity of every purpose, without their aid, from whom descends all power and glory. We have numerous expressions in scripture to the same effect: where we are told, that the Lord bringeth to nought the counsel of the heathen,

and maketh the decrees of the people of none effect, *Psal. xxxiii. 10.* The reader, upon a diligent perusal of this *Psal*, will find many things in it similar to what hath gone before in *Callimachus*, particularly ver. 13. where we read—The Lord looketh from heaven, he beholdeth all the sons of men. From the place of his habitation, he looketh upon all the inhabitants of the earth. See line 125. — Again, ver. 18. Behold the eye of the Lord is upon them that fear him, upon them that hope in his mercy.—Ver. 22. Let thy mercy, O Lord, be upon us as we hope in thee. See line 151, &c.—Many other passages, no less striking, will, I doubt not, occur to the attentive reader.

Ver. 146. *What man, &c.]* The very learned Mr. *Dawes* in his *Miscellanea Critica*, is too severe upon our author, where he considers the present passage; and he must pardon me, if I think his alteration renders the passage, as he expresses it, really *jejune* and *idle*. To set his criticism in a true light I find it necessary to give you his own words, which, though long, I doubt not the reader will very readily excuse, as coming from a man so justly eminent.

“Τεις δ' εργματα τις κεν αειδεις;
Ουγενετ' εδ' εσας τις κεν Διος εργματ' αειδεις;”

This passage all the commentators, except *Stephens*, have past by unregarded. He observes,

“ That

The bard is yet, and still shall be unborn :
Who can a Jove with worthy strains adorn ?

Hail,

“ That *Callimachus* probably wrote *αείδοι*, as in the preceding verse. The particle *καν* is certainly improperly joined with an indicative mood ; and therefore I should chose either *αείδοι* or *αείση*. But *αείσοι* (which some one perhaps may be for reading) I entirely disapprove.” Whether you read *τις καν αείσει*, *τις καν αείση*, or *τις καν αείδοι*, you read a solecism. The first expression the learned commentator observes is faulty, on account of *καν* being joined with an indicative mood. But not accurately enough, for the fault does not lie in that it is joined with an indicative mood but that it is joined with a future indicative : — see the past tenses of that mood, as well as perfect, as also both aorists often have that particle joined with them. That the second expression is absolutely contrary to the genius of the Greek language—*nos primi monemus*. — The third *Stephens* entirely disapproves, but is silent, for what reasons. We must observe (what, indeed, seems to have misled many very learned men) that verbs of that form (of which is *αείσοι*) are never used in an optative sense, or joined with the particle *καν* or *αν* ; but used in the past tenses in a future signification. * *Aristophanes*.

*Εγώ γαρ ως μεμφάκιον ΗΠΕΙΔΗΣ ὅτι
Εἰς τας Δικαιας ώς σοφες ώς κοσμιες
Μωνες Βαΐδασιν.* And again,

† *ΥΠΕΙΠΟΥΣΗΣ θοτι*
Εἰς επιπέρχον ΗΞΟΙΜΙ — Again,
‡ ‘*ΗΚΗΚΟΕΙΣ γαρ ΩΣΑΘΗ ναος ποτε*
ΔΙΚΑΣΟΙΕΝ επι τας αικιαισι τας δίκαις
Καυτοις φρονεισις ανοικοδηματοις [i. *ΑΝΟΙΚΟΔΟΜΗΣΟΣ*] *πας ανηρ*. —

And now having established, as the very learned person conjectured, the *αείδοι* in the place of the other, let us consider the sentence. In the Latin translations we find it thus. *Tua vero opera quis celebret?* *Non fuit* : *non erit* : *quis Tovis operis celebret?* Where first, that expression *non fuit* : *non erit*, is so elliptical, that an example

like it can scarce be found. They must necessarily fill it up thus : “ *Non fuit quisquam qui celebrare potuisset, non erit qui celebrare poterit.* ” We are not so difficult, as to condemn this : Permit it then : But since by this, a most full answer is given to the question—*τις δ' εξηρά τις καν αείδοι* — *tua vero opera quisnam celebret?* Who can endure a repetition of the same question immediately after it has been answered ? for my part I never met with any thing so *jejune, absurd and idle*. That of *Ovid* concerning *Callimachus* every one knows.

*Battiades tota semper eantabitur orbe
Quamvis ingenio non valet, arte valet.*

What induced *Ovid* to write this, I leave to the discretion of others. But be that as it will, one thing I know, that *Callimachus* never would have wrote this passage, if he had not wanted art as well as genius. *Lucretius* has a passage much of the same kind.

*Quis potis est dictum polienti peccore carmen
Condere pro rerum maiestate, hisque repertis?
Quis ve valet verbis tantum, qui fundere laudes
Pro meritis ejus possit, qui talia nobis
Peccore parta suo, quæstataq; præmia liquit?
Nemo ut opinor erit mortali corpore cratus.*

This indeed is elliptical, but nothing like *Callimachus*. If you fill up this — *Nemo erit, qui dignum carmen condere possit*, &c. you sufficiently answer the questions found in the foregoing lines : But if immediately after the 6th you was to repeat the 5th foregoing, I need not say how absurd and ridiculous you would render the passage. But this very absurdity, except that the words repeated are fewer, is the very same in *Callimachus*. — “ Will you then attempt to restore so embarrassed and incurable a passage ? ” — Yes—and that I think may be done without great difficulty. Thus I would understand it.

*Tια δ' εξηράται τις καν αείδοι
Οὐ γενετ', οὐδὲ εσται τις, οὐδὲ Διός εγγυατ' αείδοι.*

* *Plut.* L. 88.

† L. 998.

‡ *Vesp.* 796.

Hail, father — ! tho' above all praises, hear ;

150

Grant wealth and virtue to thy servant's prayer :

Wealth

*Tua vero opera quis tandem celebraverit? non natus est, non erit quisquam, qui Jovis opera celebrare poterit.** — I believe the criticism, severe as it seems, to an impartial enquirer, is almost its own answer. As to the ellipticalness of the expression, few in every part of study and of life, but meet with many of the same kind. — For how is it possible for the author to have expressed himself otherwise? How *jejune* indeed would it have been had he said, Who could sing thy praise, there never was a man who could, there never will be a man who can, &c. How much more noble — Who can sing thy praise? The man is not born nor ever will, for what man can ever sing the praise of *Jupiter*? There I imagine the stress and emphasis is to be layed on ΔΙΟΣ εγγυάτα, which Mr. *Darves* seems not aware of, when he says the *very same question* is repeated. There is peculiar beauty in that noble repetition. For who can sing the praise of a *Jupiter*? and had the ingenious critic been much conversant in the works of ancient and modern poets, he would have found emphatical repetitions of this kind extremely frequent. The poet in the first question is speaking to the God τε εγγυάτα: raptured as it were, he elegantly and very properly bursts out into the great impossibility of worthily praising his supreme. “There never was nor ever will be a man born sufficient to praise him;” for, recollecting and speaking to himself, perhaps, or else to the hearers he cries out, “How is it possible they should? for, who can sing the praise of *Jupiter*, the great son of *Saturn*, the supreme and sovereign of all the Gods? whom he had just honoured with the most exalted epithet πανπεριττώς εξουπεραντίσμενος.”

Ver. 151. *Virtue, wealth.*] *Callimachus* here proves himself a very excellent moralist, and plainly hints at the principle of the *Stoics*, who maintained that virtue was αὐταρκής, entirely sufficient to a happy life: He knew better, and found each one, virtue and riches, absolutely necessary for the obtaining true happiness. Virtue

without some support needless, poor, despised, and in rags is unequal to the shock —

* Few can bear the whips and scorns of time,
Th' oppressor's wrong, the proud man contumely,
The insolence of office, and the spurns
That patient merit of th' unworthy takes:—

Without sinking beneath the burden; but if wealth and power is united with virtue, what a field is there to act in, to diffuse good and happiness to ourselves and all mankind? There never was a more wise petition from a *heathen*. Riches without virtue are a firebrand in the hand of a mad-man; given only, as a great writer expresses himself, “As a conspicuous proof and example of how small estimation exorbitant wealth is in the sight of God, when he bestows it on the most worthless of mankind.” The celebrated prayer of the wise *Agur* is nearly of the same import with this of our poets: “Give me neither poverty nor riches, feed me with food convenient for me; lest I be full, and deny thee, and say, who is the Lord? or, lest I be poor and steal, and take the name of my God in vain.” *Proverbs* xxx. 8. But in the 7th chapter of *Ecclesiastes*, ver. 11. we have the immediate observation — “Wisdom is good with an inheritance, and by it there is profit to them that see the Sun. For wisdom is a defence, and money is a defence: but the excellency of knowledge is, that wisdom giveth life to them that have it.” The conclusion of this hymn is most noble; the elegance and sweetness of the poetry, joined with the intrinsic grandeur and beauty of the thought, present us with the most elevated ideas. — I must observe, *Homer* concludes two of his short hymns with the same petition as our poet. That to *Vulcan* — with

Ἄλλ' οὐδὲ Ήφαιστε, διδαχέτων τε καὶ οἰλεύ.

* *Hamilt.*

That

Wealth without virtue but enhances shame,
 And virtue without wealth becomes a name :
 Send wealth, send virtue then : for join'd they prove
 The blis of mortals, and the gift of Jove.

155

That to *Herculus*, with

Xarpe avax̄ Διος νη̄ διδασκεται τε καὶ οὐδεν.

whence it is obvious to remark, that this was a very favorite petition amongst the heathens.

Horace has a very good sentiment to the same purpose with our author —

Et genus et virtus, nisi cum re vilior alga.

and for this reason, says *Menander*,

*Μαμαξὶς, οὐδὲ βαταὶ καὶ νεῦ εχει
 Χερταὶ γαὶς οὐτος εἰσάδει, ταυτη καλως.*

Theocritus having before celebrated *Ptolemy's* wealth and power, of which he could not even wish encrease, they were so large, concludes his hymn with

Αρπτν γε μεν εξ Διος αίτει.

as if he never could have too large an encrease of virtue, though eminently renowned for it. — There are, who have imagined the poet here makes a kind of genteel petition to his king, and insinuates, that his songs and genius were not sufficient to make him happy, without the other

great and material ingredient, since fame and merit alone are not able to feed a man :

So praysen babes the peacock's spotted traine
 And wondren at bright *Argus* blazing eye ;
 But who rewards him ere the more for thy ?
 Or feedes him once the fuller by a graine ?
 Sike praise is smoke, that sheddeth in the skye,
 Sike wordes beene winde and waften soon in
 vaine.

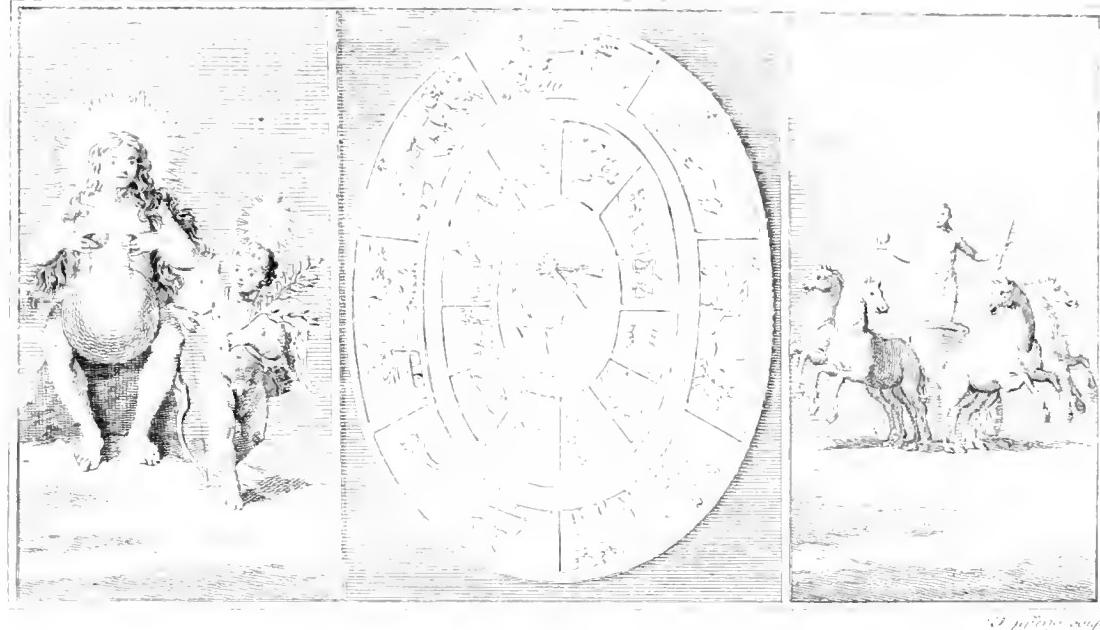
SPENSER'S *Calendar*, 10th ECLOGUE.

They have, I say, conceived his case something like this of poor complaining *Sponser's*, who felt too truly, what he hath so beautifully express: but with regard to *Callimachus* it may be hard to say any thing certain of this matter, as we are ignorant of his situation with respect to his great benefactor at the time of writing this hymn; but since it is most probable that he was then high in favour, and in the *museum*, he had certainly no occasion to hint any thing of this kind. Such far-fetched and over-strained conjectures should not be indulged, when the whole tenor of an author's thoughts seems too nobly elevated to be capable of mean insinuations like these.

End of the Hymn to JUPITER.

GENERAL REMARK.

* *Hymn to APOLLO.*] “ The task you enjoined me (observes an ingenious friend) of taking a closer and more accurate view of this hymn, has brought its own reward with it. I take it to be one of the most valuable remnants of antiquity ; because it informs us, in some measure, how general and deep an impression the tradition of a *Redeemer* had made on the minds of men. And I think, we need not at all scruple to say, that in this poem we may see some of the great outlines of *HIS* character, though corrupted with foreign mixtures and attributed to a wrong object. But even these very mistakes, will not appear surprizing upon the then received principles of mankind, and may so easily be accounted for from *Divine Revelation*, as to serve in some degree to confirm the truth of it. — When the heathens had once fallen into that grand apostacy of setting up the *heavens* for their God, and worshipping it as a self-existent independent being, it is no wonder they attributed to *their arch-idol*, what was only due, and what was originally acknowledged to belong to the True God. Nay, I cannot think it at all wonderful, even upon a superficial view (and the more clearly we examine this matter, the more thoroughly, I am persuaded, we shall be convinced) that they assigned distinct offices to their trinity (fire, light and spirit) in the same manner nearly as the true believers did to theirs (*Father, Son and Holy Ghost*, of whom these material agents are the emblems or representatives.) Of this numberless instances might be given. But as the following hymn will shew us, how they attributed the same offices to the material *Sun*, which were only due, and which throughout the Old Testament are claimed for, or foretold of, the *Sun of righteousness, that true light, which lighteth every man, that cometh into the world,* — I shall at present confine myself to that; but here I must beg leave to remind you of an observation, which in this sort of enquiries ought never to slip out of our memories ; namely, that before the revelation of *literal writing*, men had no other way of preserving the knowledge they had, and of conveying it to posterity, so *certain and infallible*, as taking some *animal* or *tree*, that did, in *some respect*, resemble the material or spiritual object they would describe ; and making it the *representative* or *symbol* of that object ; or, as it has since been called, making such symbol (whether *tree* or *animal*) *sacred* to that object. And it requires no great skill in antiquity to prove, that this method of communicating knowledge, especially in religious matters, was continued long after the use of letters was first discovered to mankind.” The reader is desired to bear these remarks in mind, during the course of the notes on the following hymn.



T H E

Second HYMN of CALLIMACHUS.

* *To APOLLO.*

SEE, how the laurel's hallow'd branches
wave ;
Hark, sounds tumultuous shake the trembling
cave !

Far,

Ver. 1. *Laurels branches.*] It was usual not only to adorn every part of the temple of *Apollo* with *laurel branches*, the posts of the doors, the innermost parts of the temple, the altar, tripods, &c. but the priestesses themselves also delivered their oracles, holding *laurel branches* in their hands: whence our poet speaks not of a tree (as Mr. Prior translates it) but of the branches (*δαφνος ογνης*) thus adorning the temple: It hath escaped the observation of no critic, how exactly *Virgil* hath herein imitated our author

— *Tremere omnia visa repente, &c.*
AENEID. 3.

Scarce had I said, he shook the holy ground,
The laurels and the lofty hills around :
And from the tripods rush a bellowing
sound.

DRYDEN.

And,

— *Procul hinc procul esse profani, &c.*
AENEID. 6.
Fly,

Far, ye profane, far off! with beauteous feet
Bright PHOEBUS comes, and thunders at the gate;

See

Fly ye profane, oh fly, and far remove
(Exclaims the priestess) from the hallow'd
grove. PITT.

There are many other passages in the classics
greatly similar hereto, particularly in the 5th
book of *Lucan's Pharsalia*. All the Gods had
some tree sacred to them.

Populus Alcideæ gratissima, vitis Iaccho,
Formosæ veneri myrtus, sua lautea Phœbo,
says *Virgil*. “ But why the *laurel* should be
assigned and dedicated to *Apollo*, rather than any
other tree, I must confess, never to have met
with a satisfactory reason. As to what they tell
us (wherein all the commentators rest) that
it was an emblem of prophecy, and from its
crackling or not, when thrown into the fire,
predicted good or ill fortune, we are yet as
much in the dark, and as much to seek, how
it came to be so used, as at first. The reader
doubtless has herein been as unfortunate as my-
self, and therefore I shall venture to give him
my own thoughts on this subject. It is well
known that *Apollo* in the *Grecian* mythology is
the same as the *Sun*, and that he was generally
represented amongst his worshippers by a young
man with a glory of conical rays about his head,
not very unlike the crowns we may observe in
the pictures of our old kings. If we examine
the leaf of the *Roman laurel*, as we have it in the
busts or pictures of the heroes or poets of former
ages, or as it is still to be seen in many gardens
in our own country, we shall find no leaf so
nearly resembles the *conical rays* abovementioned
as this, and therefore no tree was so proper to
be consecrated to *Apollo* or the *Sun*; or in other
words, so aptly represented that *light*, which he
is continually sending forth, enlightening and
enlivening our lower world.” We may add
also, that the *lamb*, as an *ever-green* represented
the *perpetual youth* of *Apollo*, for he is described
as always young, and unbearded. See this hymn
ver. 6 orig. *Ever-greens* in Scripture are made
the symbols of the Divinity of *Christ*, whose leaf

never withers, and at the time of his birth, to
testify our belief of his immortality we adorn all
our churches with *ever-greens*. The material *Sun*
therefore had that assigned to him by his wor-
shippers, which is reclaimed for, and belongs
truly to the *Sun of righteousness*.

Ver. 3. *With beauteous feet, &c.*] It is ob-
serveable, that we meet in the heathen poets
with the mention of *Apollo's* presence, in his
temple much more frequently than with that of
Jupiter, or any other of the Gods: might not
this arise from the very general and antient tra-
dition of the Lord, *Jehovah*, who was to come
in the flesh, pitch his tabernacle (*εσκηνωσει*) among
us, and inhabit the temple of a human body? See
St. John ii. 19. If you compare *Malachi* iii.
1, 2, 3, you will easily observe a remarkable
resemblance between the prophet and the poet.
The Lord shall suddenly come to his temple:
even the messenger of the covenant whom you
delight in: *τα θυετρα καλοὶ ποδὶ φοίβος αξαστοι*—
who may abide the day of his coming, and who
shall stand when he appeareth—? *εκας, εκας,*
ετος απλος. The expression of *Apollo's* knocking
at the gate *καπνωσει* with a beautiful foot, is par-
ticularly remarkable. Our Saviour's coming to
preach the gospel of peace, and so his ministers
also (as appointed by him) is thus described:
How beautiful upon the mountains, are the feet
of *Him*, that bringeth good tidings, that pub-
lisheth peace, &c. *Isaiab* lli. 7. and so in the
prophet *Nahum* i. 15. Behold upon the moun-
tains, the feet of *Him*, that bringeth good tid-
ings, &c.—The coming of the *Sun of right-
eousness* thus to bring peace, is compared to
the rising of the material *Sun*: the *Sun of*
righteousness shall arise, with healing in his
wings, *Mal.* iv. 2. and his feet is said to be
beautiful upon the mountains, because the *Sun*
first ariseth, or at least, appears from, and
upon them. See *Cant.* ii. ver. 17. And as
Christ's entry into the kingdom of grace is thus
figured, so *Apollo's* entry into his temple is ex-
pressed in the same manner, by the rising of the
Sun, unbarring the gates of light, and with his
shining

See the glad sign the Delian palm hath giv'n ;

5

Sudden it bends : and hovering in the heav'n,

Soft sings the swan with melody divine :

Burst ope, ye bars, ye gates, your heads decline ;

Decline your heads, ye sacred doors, expand :

He comes, the God of light, the God's at hand !

10

BEGIN

shining feet knocking at the golden portal of day, according to the accustomed language of the poets. In the sixth *Psalm* the office of the divine light is nobly set forth to us under the same image. “ In them (namely, the heavens) hath he set a tabernacle for the sun (*Shemah*, the solar light) which is as a *bridegroom* coming out of his chamber, and rejoiceth as a *strong man* to run a race. His going forth is from the end of heaven, and his circuit unto the ends of it, and there is nothing hid from the heat thereof.”—See also *Isaiah* vi. 1, 2, 3.

Ver. 5. *The Delian palm.*] See the hymn to *Dclois*— orig. l. 209. The palm-tree, it is universally known, was sacred to the second person of the true Trinity; so that the corruption of tradition is sufficient to account for the heathens dedicating it to the second person of their trinity. It is observable, that on the walls of the *Jewish* temple were described *palm-trees* and *cherubim* alternately; the *cherubim* were only *coupled ones*, consisting of two faces, a *lion's* and a *man's*, expressing the divinity (of which *the lion of the tribe of Judah*, Rev. v. 5. was a symbol) joined to the humanity, represented by the human face. “ The palm-tree was used as an emblem of *strength, support, ability to stand upright under any pressure*; as it is said the property of that tree is.” (*Aul. Gell. No. 7. l. 3. c. 7.*) Hence it was used among the heathens as an emblem of *victory*; and by believers as a type of *salvation* wrought through Christ. On this account, when our Saviour made his *regal entrance* into *Jerusalem*, “ much people took branches of palm-trees, and went forth to meet him and cried, Hosanna [*save us*] blessed is the

king of *Israel*, that cometh in the name of the Lord, *John* xii. 12. And the saints as represented in their *triumphal state*, in the *Revelations* vii. 9. “ hold these branches in their hands, and cry with a loud voice saying, *salvation* to our God, which sitteth on the *throne*, and unto the Lamb.” I may here likewise observe, that at the *feast of tabernacles*, which were made of *boughs*, each of which was also a *type* of some property in Christ, the people were ordered to *carry these branches*, and by this means ascribe *victory* to their *all-conquering* king the *Messiah*. This figure then was an emblem of Christ, as *Conqueror*: the humanity (through the assistance of the *lion*, the divine person, who was united to him) was to have *stability, strength, and power to support himself* under the weight of all he was to do and suffer for and in the stead of man; and after he had acquired the victory for himself, he was also to communicate the effects of it to his followers, i. e. He was to give *support, ability* to those who should accept him as their *Saviour*, to stand here against all the *assaults* of their enemies, and the *pressure* of temptations, and to place them hereafter in a *stable state of glory*, beyond a possibility of *falling* or being *removed* from it.”—See the sermons of the late learned Mr. *Catcott*, p. 306.

Ver. 9. *Decline, &c.*) The reader cannot but observe the remarkable resemblance of this passage to the following verses from the xxivth *Psalm*— Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the king of *Glory* shall come in. Who is this king of glory? the Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and

E

be

BEGIN the song, and tread the sacred ground
 In mystic dance symphonious to the sound,
 Begin young men: APOLLO's eyes endure
 None but the good, the perfect and the pure:

Who

be ye lift up ye everlasting doors, and the king of glory shall come in. Who is this king of glory? the Lord of hosts he is the king of glory. Selah. So too as Spanheim observes, after that divinely emphatical description of the seraphims and their hymn in *Isaiah* chap. vi. — “Holy, holy, holy is the Lord of hosts, the whole earth is full of his glory.” — We find, “that the posts of the door moved, at the voice of him that cried, and the house was filled with smoke.”

Ver. 11. *Begin the song, &c.*] The original is

Μαζίνυτε καὶ εἰς χορὸν εὐτοπεοδεῖ.

Ad cantandum & ad saltandum accingamini, says Dr. Bentley. The Greeks were particularly careful to teach their children music, and for this reason, as we are told, “that they might at the festivals of their gods join in singing the hymns and songs to their praise, while the chorus danced round the altar in concert with their music: This Mr. Prior has very happily express'd in his translation of our author,

— And let the dance
 In mystic numbers trod explain the music.

See *Psalm cxlix. 3.* “The antient heathens had, I believe, a true knowledge of the *solar system*, and of the *agents* by which the great motions of it are performed. If therefore the *Sun* or *light* derived from it, be, as they thought, the great *spring* by which the *earth*, *moon*, and *planets* move, it seems highly probable that in these dances, performed to the honour of *Apollo*, they run round a *ring* or *circle* to represent the *annual* motion of the *planets* in their *orbits*, and at the same time *turned* round, as it were upon their own *axes* (which is usual in all *dancing*) to represent their *diurnal* motion. This may appear whimsical; but

can a better account of their dances be given? Have not we some vestiges of this old idolatry still remaining among us? When the *Sun* approaches our northern regions, do not the country-people in *England* keep up the same sort of custom, dancing in the manner above described, round a *may-pole*, which, without doubt is of very antient standing, and derived from our old idolatrous ancestors: — But a passage of *Proclus in Chrestomathia* (cited *Vossius de orig. & prog. idolatr. lib. 2. p. 368—9.*) will serve to shew that the rites performed by the antient heathens, were not without a meaning, and at the same time confirm the remark above made: “Nothing, says *Vossius*, does so clearly prove *Apollo* to be the *Sun*, as the *apollinarian* rites: But they were so different in different places, that to insist upon them would exceed the bounds of my present design. I shall therefore only mention the rites of *Apollo Ixmenius* and *Galaxius*, which are thus described by *Proclus*: — “They crown with *laurels* and *various flowers* a block of the *olive-tree*, on the top of which is placed a *brazen sphere*, from which they hang several smaller spheres, and about the middle of the block they fasten purple crowns, smaller than that on the top; and the bottom of the block they cover with a saffron, or perhaps flame-coloured garment; their upper sphere denotes the *Sun*, by which they mean *Apollo*; the next under it the *moon*, the appendent spheres, the stars and planets, and the crowns, which are 365 in number, their annual course.” — This is a literal translation of the passage, which appears to me a very curious one, and upon which I shall leave the reader to make his own remarks.

Ver. 13. *Apollo's eyes, &c.*] There are many passages in scripture relating to the second person, which nearly resemble these in *Callimachus*: We are told, that “he is of purer eyes than to behold

Who view the God, are great ; but abject they
 From whom he turns his favouring eyes away :
 All-piercing God, in every place confess,
 We will prepare, behold thee, and be blest.

HE comes, young men ; nor silent shou'd ye stand,
 With harp or feet when PHOEBUS is at hand :

If

behold evil, and cannot look on iniquity :" We are informed by this divine person himself, that " Blessed are the pure in heart, for they shall see God." And one of his apostles exhorts us " to follow after holiness, without which no man shall see the Lord and Saviour." It is observable, that in the original, ver. 11. the author uses the epithet Ξαεψη—which is a manifest attribute of the light, performing its work at a distance, and impelling all things with its rays ; which will hold whether we derive it from εξας and εγρω arceo, impello, or εξας and εφυον, or εφραζομαι — opus, or opus facio.

Ver. 20. *With harp, &c.]* The word here used by the author is κιθαρη, and in the 27th line what I have rendered *lute* is κελυς; I believe the precise difference of these musical instruments cannot now be ascertained : Many musical instruments are also mentioned in SS. particularly in the *Psalms* (see *Psal.* cl.) but as I pretend not to understand clearly the distinct sorts of them, and as the investigation thereof would be too long for this place, I shall only observe, that as the *second person* appears from the *Psal.* just quoted, and several other passages of scripture to have been particularly honoured with musical instruments by the true believers, so it is not improbable, that the heathens derived from them their practice of performing the same sort of honours to their *Apollo*. See *Rev.* xiv. 1, 2, 3. where the *Lamb* is represented standing on mount *Sion*, and the voice of harpers heard. *την γαλλικην λαζαριναν κιθαραν ζελαν επ τας κιθαρας αυτων.*

Ver. 20. *When Phœbus is at hand, &c.]* Τεσσαρειδηναρτος. — The feast now celebrat-

ing we learn from hence was the Επιδημια of *Phœbus*, his entrance into this temple — or in other words, the return of the Sun on this season to that part of the world. *Virgil*, in his 4th *Aeneid*, has a fine description of this Επιδημια of *Apollo*.

As when from *Lycia*, bound in wintry frost,
 Where *Xanthus* streams enrich the smiling coast,

The beauteous *Phœbus* in high pomp retires,
 And hears in *Delos* the triumphal choirs ;
 The *Cretan* crowds and *Dryopes* advance,
 And painted *Scythians* round his altars dance :
 Fair wreaths of vivid rays his head enbold,
 His locks bound backward and adorn'd with gold :

The God majestic moves o'er *Cynthus* brows,
 His golden quiver rattling as he goes.

PITT.

The observations before made, will both gain light from, and give it in return to this passage from *Virgil*. Mr. *Dryden* has a peculiar line in his translation, which seems very expressive of his own sentiments,

Himself, on *Cynthus* walking, sees below
The merry madness of the sacred show.

Spanheim is of opinion, that " this custom of ushering in their God with music, hymns, and dancing, was borrowed with many other of the heathen ceremonies from the *Jews*; and in particular from what we find related in *1 Kings* viii. concerning the dedication of *Solomon's temple*, and the bringing in of the ark with all manner of joy : Of which *Josephus* gives this remarkable

If e'er ye wish in happy youth to lead
 The lovely female to the nuptial bed :
 Or grace with silver locks the hoary head :
 If e'er ye wish your cities to secure
 On old foundations, prosperous, firm, and sure.

25

My

able account: “ The king himself, and all the people and Levites went before rending the ground moist with sacrifices and drink-offerings, and the blood of a great number of oblations; and burning an immense quantity of incense; and this till the very air itself every where round about was so full of these odours, that it met in a most agreeable manner persons at a great distance, and was an *indication* of God’s *presence*, and, as men’s opinions were, of his habitation with them in this newly built and consecrated place: For they did not grow weary either of *singing hymns* or of *dancing* till they came to the temple.” — The reader, by referring to note 3. will observe, that the *coming* of *Christ* to his *temple*, of the *messenger* of the *covenant*, was foretold by the prophet, and under the image of the *rising* of the *natural sun*, with *healing* in his *wings*; so that this *presence* of the *divine person*, this *glory* of the *Lord* in the *temple* of *Solomon*, 1 Kings viii. 11. was typical of his coming in the *flesh*, *pitching his tabernacle* amongst us, and *inhabiting* the *temple* of a *human body*. See St. John ii. 19. The attentive reader will easily enlarge on these hints, which he will find leading to a copious field of instruction and comfort.

Ver. 24. *If e’er, &c.]* The original is, —

Εγένετο το τείχος επ’ αρχαῖοις θεμέλαις.

In the true sense and meaning of which critics and commentators are greatly divided: Dr. Bentley’s has appeared to me the best interpretation, and therefore I have followed it in the transla-

tion. “ *To τείχος*, says the Doctor, is the nominative case; *ει το τείχος [μελλει] εγένετο*. For I cannot agree with them who interpret *εγένετο* *statuere*: Without any example or authority of the antients. And in truth if *εγένετο* is *statuere*, it had been idle in *Callimachus* to say *antient foundations* rather than *new*; for it would be rather to be wished that the city should receive encrease, and be surrounded with a *new* and more extensive wall. But to foretel any one, that he should raise a wall upon *antient foundations*, is the same as to forebode, that the old should be first destroyed by the enemy; which is a dreadful declaration. So that *Εγένετο* should be interpreted in the same manner as *εισηκειν* in *Homer*, not *statuere*, but *stare*. “ *If you desire your walls to stand upon their old foundations: If the wall is to stand hereafter,*” so far the doctor. There is, I conceive, no need to make *τείχος* the nominative, nor to understand *μελλει*, as *μελλεισι* in the former verse completes the sense — *ει μελλεισι το τείχος* (or rather *τε τείχος*, according to *Faber*.) The author offers, as an incentive to their piety, three temporal blessings to the young men, whom he exhorts, neither to have a silent harp, or *αψυφον ιχύος* — an *unsounding step*, a *silent foot*, if they desire, 1st. to obtain happy nuptials, 2dly. Long life, and 3dly. Peace and prosperity to their state and country. “ *If they desire* their wall to stand upon its old foundations.” — Mr. *Prior*, and Mr. *Pitt* who treads close in his steps, have given another sense to the passage, which appears very wide of the author’s meaning.

My soul with rapture and delight surveys,
 The youthful choir unwearied in their praise,
 Ceaseless their lutes resounding; let the throng
 With awful silence mark the solemn song:
 Even roaring seas a glad attention bring,
 Hush'd, while their own APOLLO poets sing:
 Nor Thetis self, unhappy mother, more
 Her lov'd and lost Achilles dare deplore,

30

While

Ver. 26. *My soul, &c.*] To enter fully here into the beauty of the author, we must imagine a solemn pause to ensue, after he has proposed rewards to the youth for celebrating the God: When the music and divine songs break through the awful silence, then the author enraptured, on a sudden breaks out into this line, expressive of his wonder and approbation:

Ηγασμένη τες παιδας, επει χελυς οκτερ' αεργος.

and thus the verse has great propriety and elegance: Mr. *Prior* and Mr. *Pitt* have totally disregarded it: Madam *Dacier*, according to her usual accuracy, observes, that “as this festival of *Apollo* was celebrated at the beginning of the spring; for that reason the sea is said to be still and silent, as then, according to *Propertius*.

Ponit et in sicco molliter unda minas.

This confirms the general tenour of the remarks, that this festival was in honour of the sun, returning in spring, to this part of the world, where these rites were payed to him.

Ver. 32. *Thetis*—] *Frischlinus* thinks, that *Thetis* and *Niobe* may be understood of any persons, distressed with grief and sorrow, whose anguish the powers of music dispel and assuage; agreeable to that beautiful passage in Mr. *Pope's* ode on St. *Cecilia's* Day;

By music minds an equal temper know
 Nor swell too high, nor sink too low:

If in the breast tumultuous joys arise,
 Music her soft assuasive voice applies:
 Or when the soul is prest with cares
 Exalts her in enlivening airs:
 Warriors she fires with animated sounds,
 Pours balm into the bleeding lovers wounds:
Melancholy lifts her head,
Morpheus rises from his bed:
Sloth unsolds her arms and wakes,
Envie drops her snakes:
 Intestine war no more our passions wage,
 Even giddy factions bear away their rage.

I cannot help observing how happy an improvement these lines of Mr. *Pope* are of a passage in *Hesiod*; where speaking of the power of the *Muses*, he says,

Ει γαρ τις κατ τειλος ιχνην τεκμηδει θυμω
 Αξτται κερδινον ακαχημενος, αυτας σοιδος
 Μετανν θεραπων κλεια προτερον Αιθησπων
 Υμηνην ρακαρχης τε θεες οι Ολυμπιοι εχουσι,
 Αι δ' ουγε δοσφονεων επιλυθεται, εδι τι κηδεια
 Μεμηται ταχηως δε παρετεχετε διδη θεαν.

Θεογονια. ver. 98.

But, whatever *Frischlinus* may imagine, I cannot be entirely of his opinion, since there appears particular beauty and emphasis in our author's chusing these two examples of *Thetis* and *Niobe*, whose sorrows both proceeded from *Apollo*, the power of whose songs and *Io's* must be amazing indeed, if they could cause these two miserable mothers to cease their lamenting.

While Io, Io Pæan rings around :

Nay even sad Niobe reveres the sound : 35

Her tears the while, expressive of her woe,

No longer thro' the Phrygian marble flow :

Which stands a lasting monument to prove,

How vain each contest with the powers above.

Io

mentings. Mr. Prior has beautifully inserted this as a reason, *For Phœbus was his foe*, says he of *Achilles*; and of *Nicbe*

— Hapless mother !

Whose fondness cou'd compare her mortal offspring,
With that which fair *Latona* bore to *Jove*.

Callimachus says nothing of this, but I conceive, the context will justify such a paraphrase : as, I doubt not, this is the author's true meaning.

Ver. 34. *Io, Io Pæan.*] *Ιν Παιηος, Ιν Παιηος*, orig. Dr. Robertson, in his true and antient manner of reading *Hebrew*, &c. has the following curious remark on the *Hebrew* word יְהוָה which he would pronounce — *Ye-ú-e*. “ The word (says he) thus pronounced in three syllables, and the middle one accented is not greatly different from the softer *Lat.*: sound of *Jehovah*; I mean *Ye-bo-wa*; not the harsh sound *Dze-bo-vah*, used in *English*. The Greeks aimed at expressing the sound of יְהוָה by different combinations of characters, suited perhaps to the variations made in it by the *Jews* (after they had lost the knowledge both of the meaning, and the pronunciation of the language of their forefathers) in the several ages in which the *Greeks* were acquainted with them, namely, יְהוָה, יְהוָה, יְהוָה, יְהוָה. So the sacred name יְהוָה or *Ye* was written on the great door of the antient temple of *Apollo* (more antiently of *Bacchus*) at *Delphos*, at first in the eastern way of writing, from right to left *אֵי*, and on reversing it in their own way, *EI*, only turning

the letters to face the way then in use, but not putting the *I* before the *E*, as they would have done, if they had known the meaning of the word, as their forefathers did, who first wrote it there. And so they expressed the sound of the *Hebrew* יְהֹלְלָה *Halleluia*, or (as I read) *Ele-lu ye*, by ἑλελῦ οὐ or ἑλελῦ ίή — for, says *Eustathius* — το δχιμονον ιλεον ηξιε επιφωνετε; *In, In*, when they begged God to be *merciful* to them, they cried out *Ye, Ye* (or *Ye, Ye.*) Now *Ye*, or (as we now write) *Jah*, is the name peculiarly of the Son of God, the *Mediator* and Saviour. But there would be no end if I should launch out into this ocean, to shew the deduction of the most antient and now almost *obsolete Greek words* from the *Hebrew*, for which such absurd etymologies are assigned by the *Greek* grammarians from their own language, and to countenance those of the words relating to religion, such childish stories of their Gods, and their innumerable names when they were children.” Thus far Dr. Robertson. Though I do not think myself obliged to defend ever thing here advanced by him, yet I think his account sufficient to shew us several particulars relating to these extraordinary words *In, In, &c.* for instance : how they came to be used by the latter *Greeks* and *Romans*, when in grief and distress (as *Io, Io, Ιωνε*, &c.) as well as for expressions of their joy and satisfaction as *In, In τωνεν, Io, Io, triumphe*. The antients, no doubt, prayed to God for deliverance from their distresses and calamities, as well as returned him thanks for their success and prosperity. Besides, this sense alone of the words can give us any reasonable solution of their marvellous effect,

Io again triumphant Io sing ; 40
 Who strives with heav'n, must strive with Egypt's king :
 Who dare illustrious Ptolemy defy,
 Must challenge PHOEBUS, and the avenging sky.

IMMORTAL honours wait the happy throng,
 Who grateful to the God refound the song : 45
 And

effect, and the great trust and confidence the people had in them, It is very observable that **דָּלְלִי יְהִי — AlleluJah** — properly signifies, *ascribe the irradiation to the essence, Jah*; for **דָּלְל** signifies *to shine as light does, every way, to irradiate*, which *irradiation of light* is the proper and scripture emblem of God the Son—and the word *Hallelujah* expresses as much, as—Do thou oh second divine person in the spiritual world, and work, so shine forth and manifest thy glory, as the light, in the material world shines forth, irradiates, supports, and gives glory to all created things.” Now the word **יְהִי** in the *Greek*, it is manifest, comes from the *Hebrew יְהִי Je* or *Jah*—and **τίκτω** from **τίκτω** to strike, dart, or emit, and is immediately applicable to the *rays sent forth* from the *Sun*, those *darts of Apollo* which sent forth from him, slew the *Python* (of which I shall have occasion to speak hereafter) and during his contest with the serpent, *Latona* is said to have made use of those words — **βάλλε τίκτω** — *immitte feriendo*, says *Macrobius*, “ *qua voce ferunt Latonam usum cum Apollinem hortaretur impetum Pythonis incessere sagittis.*” This interpretation of *Io Pean* gives us the very idea of *HalleluJah* — *emit thy darts or rays Io; shine forth, irradiate Oh Jah*: It is worth observing, that the EI mentioned above over the door of the temple of *Apollo*, in the *Greek* is nearly of the same import with **יְהִי** in the *Hebrew*, EI being *thou art*, and **יְהִי** also the *uncreated essence*, the name of him who alone can be said to BE.

Ver. 41. *Who strives, &c.*] See hymn to *Jupiter*, ver. 124, & seq. I do not know of

any part of *Callimachus* superior in beauty to this: The poetry is most harmoniously sweet, the diction elegantly concise beyond any I have ever met with, and the complement to his prince the most delicate and refined: I have by no means done him justice in the translation, but Mr. *Prior* has absolutely dropt his author. I shall give you a comment upon this passage from the ingenious Mr. *Blackwall on the sacred classics*. “ There are in the *Greek* and *Roman* classics of the first rank and merit, many elegant passages of high devotion to their deities, noble panegyrics upon their princes and patrons, and the most endearing expressions of respect and tenderness to their friends and favourite acquaintance. The polite poet *Callimachus* has numerous places of this nature, one of which I will present to the reader, which, I think, in a few smooth and truly poetical lines, contains a noble and just acknowledgment of the divine institution of government, and authority of crowned heads, and the finest expressions of loyalty and duty to his own sovereign king *Ptolemy*. Besides, we find some of the sublimest morals and mysteries of religion beautifully exprest, and with the purest propriety of language, set forth in this comprehensive and strong piece of eloquence :

— Κακον μακαροσσιν εργειν.
 Ος μαχεται μακαρεσσιν εμω βασιλη μαχιστο.
 Οτις εμω βασιλη, κη Απολλων μαχιστο.
 Του χορον απολλων, οτι οι κατα θυμον αειδεις
 Τιμποει δυναται γαρ, επει Διον δεξιος ησαι.

Here are some doctrines advanced in language near to the mysteries and expressions of our august

And honours well APOLLO can command

For high in power he sits at Jove's right hand.

But

gust Christian writers: *κακον κακαποσιν επίλευ* (ver. 39. in the translation) is a sound dictate of good sense and natural reason; agreeable to the meaning, but inferior to the compactness and strength of scripture phrase: *μη δεμάχωμεν — μηποτε και δεινάχοις εὐγένοις*. Acts xxiii. 9, v. 39. The notion of the more refined writers and wise men of the *Pagan* world, that *Apollo*, the favourite son of their *Jupiter*, father of gods and men, sat at the right hand of his father (and by that was implied that he was invested with sovereign honour and power to reward his devout dependents and worshippers) is mighty agreeable to the Christian article of doctrine and belief, that *Jesus*, the eternal [*and beloved*] Son of the true God, sits at the right hand of his blessed Father, enthroned in heavenly majesty, and invested as God-man, the divine Mediator of the New Covenant, with full powers to distribute his royal bounty, and most precious favours to his disciples and servants, whom he delights to honour. In what noble grandeur of eloquence and majestic plainness is this awful article expressed by our Christian inspired writers! (See the author for proofs, he goes on—) This august mystery of the fession of the Son of God's love and bosom, at his Father's right hand, as it is much more important, venerably and infinitely better supported than any of the articles of *Pagan* belief, or mysteries of the *Pagan* religion; so the doctrine itself with all its majestic circumstances and happy consequences, is delivered in a language far exalted above all the flights of *Pagan* eloquence, and all reach and powers of human art. *Διὸς δεξιοῖς οὐαὶ*, is beautiful and pure; but nothing at all to these grand Instances of scripture eloquence and sublimity. *Who is at the right hand of God*, being gone into heaven, *angels* and *authorities* and *powers* (all the heavenly hierarchy, all ranks and orders of rational beings) *being subjected to him*, by the decree and command of the Eternal: *Let all the angels of G-d worship him now as mediator, to whom they owed a natural allegiance as the Son of God and heir of all things*: who being

the *effulgence of his father's glory, and the express image of his person, and supporting all things by the word of his might, after he had by himself purged our sins, sate down at the right hand of the majesty in high places*: or, in the words of the same author, *is set on the right hand of the throne of the infinite majesty in the heavens. Christ being raised from the dead is at the right hand of God; ever lives to make intercession for us; and his intercession can never fail, but he is willing and able to save to the uttermost all that come to the Father in his name*: and honour and please the Father, by honouring and pleasing his beloved Son. I conclude with that lofty passage above criticism and praise in *Ephes.* i. 17, 18, 19, 20, *ad fin.* some of which have been formerly quoted without the presumption of attempting a translation. That part which relates to our present subject, the august fession of our Saviour at the right hand of *Power*, the majesty of his all-powerful Father, I shall transcribe and present to the reader in all the beauties of the divine original.

Ἐκδιότες εἰ Δέξια αὐτῷ εἰ τοῖς επεζανούς, υπεζανούτασις αρχῆς καὶ εξεστασίας, καὶ δυναμεώς καὶ κυριοτητος, καὶ παντος οὐρανος οὐρανοκομείας καὶ μονον εἰ τῷ αἰώνι τάτῳ, ἀλλα καὶ εἰ τῷ μελλοντι. See *Sacred Classics*, vol. 2. p. 59. edit. 8vo. 1737.

Ver. 47. *For high, &c.*] Mr. Prior in his translation makes *Apollo's* sitting at the right hand of *Jupiter*, one of the topics for praise, and with this begins the roll of his glories. But the author neither means nor exprestes any such thing: He tells the company and assembly gathered together on this festival, but particularly the *chorus*, that such as sincerely worship him, paying him the due praises, thele the God will honour; for he has power so to do, and why? for this reason, says *Callimachus*, *επει Διὸς δεξιοῖς οὐαὶ*, because he letteth at the right hand of *Jupiter*." The reason, rise and origin of this expression to imply *all power*, hath been largely discoursed of by some: The reader will find a long detail upon the subject in the learned bishop *Pearson's* explication of that article of our creed.

I shall

But in the God such beaming glories blend,
 The day unequal to his praise will end :
 His praise, who cannot with delight resound,
 Where such eternal theme for song is found ?
 A golden robe invests the glorious God,
 His shining feet with golden sandals shod :

Gold

I shall subjoin the observation of an ingenious friend.

" The *cherubim* were set up at the expulsion of *Adam* from paradise, to keep the way to the tree of *lives*, or *living ones*, Gen. iii. 24. not to keep man from it, but (*viam munire*) to enable him to come to it, and so obtain happiness in another state, which by his disobedience he had forfeited in this. Many learned men are of opinion, that these figures set up by God himself (Gen. iii. 24.) and by his express order (Exod. xxv. 18.) and inspiration (Exod. xxxi. 3.) afterwards, were no other than a representation of the sacred three, with the man united to the *second person*, and that the mercy-seat, the ark, the table of *shew-bread*, &c. were parts of an hieroglyphical description of the Christian covenant. Indeed, the sacred writers seem fully to prove this to us ; and the further we look back into *Pagan* antiquity, the clearer traces we find of such an exhibition. In the account given by our *Universal History* (vol. i. p. 32—34 *oet. edit.*) of the Orphic theology, there are some very strong vestiges of the cherubim ; *Orpheus* taught, that the great God, Creator, &c. was *Phanes* (a name taken, I suppose, from פָנִים 'פָנִים *Peni yede*, faces of *Jehovah*, frequently mentioned in scripture, and which is only another name for the cherubim.) See *Orpheus*' hymn Περτη. This God, according to his doctrine, was to be represented by a figure with three heads, that of an ox, a dog, and a lion. These are so very like the cherubic heads (vid. *Ezch.* i. and x. chap. and hymn to *Jupiter*, note 107.) and at the same time so different from the idols, the Greeks afterwards wor-

shipped, that a man must have the faith of an infidel to believe either that he invented such an image of his God, out of his own head, or that he did not take it from the *cherubim* : with which he could not be unacquainted if he had been in *Judaea* or *Jerusalem*, as we are told, he was, and had seen there the tabernacle or temple. See *1 Kings* vi. 29.—Perhaps you may be still at a loss to know what I am driving at, and how any thing I have said will tend to explain the Διάξις of our author. To keep you therefore no longer in suspense, we find *Ezekiel* i. 10. that the united faces of the lion and the man (the representative of the second person, *God and man*) were on the *right-side* of the cherubic figure. Hence the second person incarnate (or perhaps the humanity) is called the *man of God's right hand*, Psalm lxxx. 17. Hence in the creed, *who sitteth on the right hand of God*, and *Acts*. vii. 55.—As heathenism then was only a corruption of the true religion, I had almost said of Christianity, and it is plain from the above quotation, that some of the heathen teachers, were not unacquainted with the cherubic figures, it does not seem at all improbable, that from hence they should place the *second person* in their trinity in the same situation that the true believers did the *second person* of theirs."

Ver. 52. *A golden robe, &c.*] The author informs us, that every thing which belonged to *Apollo* was of gold, wherein there can be no doubt that he alludes to the *Sun*. The epithet ορφεύς, *golden-haired*, is frequently given to *Apollo*; and " that," says *Macrobius*, a fulgore radiorum quas vocant auras comes folis — the

Gold are his harp, his quiver and his bow :
 Round him bright riches in profusion flow : 55
 His delphic fane illustrious proof supplies,
 Where wealth immense fatigues the wondering eyes.
 On his soft checks no tender down hath sprung,
 A God, for ever fair, for ever young :

55

His

the brightness of the rays, which they call the golden hair of the Sun." *Unde & ανερχομεν* — continues he, " because the rays can never be disjoined (*avelli*) from the fountain of light." p. 239 ; and therefore the whole body of the Sun, the fountain of the rays, may with equal propriety be called *golden* ; and as these rays are every where dispersed, and the cause of the encrease of all things, whatever belongs to *Apollo* may very aptly be said to be of gold, *πολυχρως γαρ Απολλων καὶ τε πολυχρων*. — If you consult *I Kings vi.* you will find that *gold* was made very great use of in the furniture of the temple : because of all material substances it is the best representative of the *light*, and so of its antitype. As *gold* was an emblem of the *solar light*, and that *light* of Christ, the second person, the *true light* (See *St. John i. 9.*) hence *gold* was made an emblem of the *divine nature* of the Son of God : which divine nature is always signified to us by the *light* ; wherever Christ is spoken of as the *light*, the *Sun*, &c. he is always spoken of as God the Son, or the second divine Person in the true Trinity, as the *light* is the second condition, the *ruler* in the material Trinity. It is observable, that *gold* hath been always an emblem of majesty ; and from its purity, radiant brightness and value, esteemed the *royal metal*, the ensign of kingly power. " A crown of this metal (*i. e.* a circle with pointed rays issuing from around it) was worn by the kings of *Israel* ; and was an emblem of *light* irradiating in opening rays ; and *light* was the sign by, and in which the second person used to exhibit himself, nay, he assumed for his distinguishing title, that of the *irradiator, the light, the king of glory.*" Hence

a bright circle of rays are painted always round our Saviour's head, to shew his divinity, which is called the *glory* ; and which consists of *straight* and *crooked rays* when properly painted and described, the one to shew the *efflux* of the light irradiating from the sun, the other the *influx* of the spirit rushing into it.

Ver. 56. *His delphic, &c.]* Concerning this temple and its immense wealth, See the Abbé Banier's Mythology, book 3. chap. 5. p. 229. *Macrobius* tells us, that the name *Delphian* given to *Apollo* come *από τις δηλεν αφαν*, " from his manifesting things before unseen," because the Sun *manifests* by the *brightness* of his light those things that are obscure, *quod que obscura sunt claritudine lucis ostendit.*" *Satur.* p. 242. and we may here too observe, that *Φοῖβος, Phœbus,* signifies, as an adjective, pure, unpoluted, splendid, bright, and therefore the Sun is called *Phœbus*, from its *pureness* and *brightness*, a *specie & nitore Phœbum, i. e. καθαρον καὶ λαμπεον, dictum putant*, says *Macrobius*.

Ver. 59. *A God, &c.]* *Callimachus* characterises *Jupiter* (Hymn 1. ver. 6.) as *ever great, and ever king, Apollo as ever fair, and ever young*, which is agreeable to the manner wherein he is described to us by the antient artists : the reader may remember, I observed this in a note foregoing, n. 1. *ad fin.* *Frischlinus* says, " that the poets describe *Apollo* as beardless, and ever young, because the *Sun* always retains the same vigour, nor ever grows old." An emblem of the perpetual vigour, and immortality of the *true Sun* ; *the light not only of this, but of the future world.* See *Rev. xxi. 23. and xxii. 5.*

His fragrant locks distil ambrosial dews,

Drop gladness down, and blooming health diffuse :

Where-

Ver. 60. *His fragrant, &c.]* Milton seems to have had his eye upon our author, when he thus speaks of the angel *Gabriel*:

— His dewy locks
Distill'd ambrosia.

PARD. LOST. B. 5. ver. 56.

Mr. *Prior* has, in return, beautifully imitated him; and he seems also to have had his eye upon that elegant passage of *Milton*, “ imagined, as his great critic Mr. *Addison*, expresses himself, with all the strength of fancy,” where describing *Raphael*, with all his heavenly plumage, alighted on earth, he adds,

Like *Maia's* son he stood
And shook his plumes, that heavenly fra-
grance fill'd
The circuit wide. B. 5. ver. 285.

Tasso hath given a description, little inferior to this, of the angel *Gabriel*,

On *Lebanon* at first his foot he set,
And shook his wings with roary *May-dews* wet.

FAIRFAX'S TASSO. B. i. St. 14:

But we observe, that *Callimachus* ascribes these *ambrosial* unguents, these fructifying dews to the *locks*, the hair of *Apollo*; for which, perhaps, it may not be impossible to assign a reason; if we consider what was observed in a preceding note, that the *hair of Apollo*, signifies no thing more than the *rays of the Sun*, those golden and ambrosial locks, which are the true cause of all health and gladness, and the instrument of fruitfulness, and increase throughout all nature; a passage from the 65th *Psalms* will both give and receive light from hence; we read in the 11 verse, “ Thy paths drop fatness: they drop upon the pastures of the wilderness; and the little hills rejoice on every side: the pastures are clothed with flocks; the valleys also are covered over with corn, they shout for joy, they

also sing.” Here the sacred poet ascribes the same effects of fruitfulness, health, and joy to the *fatness* dropped down from or by the *paths* (as we read) of *Jehovah*, which *Callimachus* doth to the *Panacea* or unguents which dropt from the hairs of *Apollo*. The question then is, what can be meant by this word, which we render *paths* in the Bible translation, and in the other *clouds*, something nearer the truth? The original word is :*ΓΥΓΓΩ* which comes from *ΓΥΓΩ*, round, circular, orbicular, a wagon-wheel, &c. and the word with the *Ω* prefixed, signifies those which are the instruments of this circulation, the circulators, namely, the *light* and *spirit*, which are the cause of all fertility and fecundity, and which, by their motion and action, cause that *fatness* to drop down, which enriches the *wilderness*, causes the little hills to rejoice, &c. &c. I forbear applying the spiritual meaning, and observing that as this *light* and *spirit* by their *fatness* and dews enrich the wilderness, so the true *light* and *spirit* by their grace and divine nourishment cause the barren heart to abound in fruitfulness, to shout and sing for joy. “ The *wilderness* and the *solitary place*, shall be glad for them, and the desert shall rejoice and blossom as a rose. It shall blossom abundantly, and rejoice even with joy and singing; the *glory* of *Lebanon* shall be given unto it, the *excellency* of *Carmel* and *Sharon*: they shall see the *glory* of the Lord, and the *excellency* of our *God*, Isa. xxv. 1, 2. It is observable, that the *excellency* of our *God*, even *Christ Jesus*, is called the *rose* of *Sharon*. See *Cant.* ii. 1. and in this book we find ointment and odours constantly given to the *Spouse*, the divine light; *Because of the favour of thy good ointment*, thy name is as ointment poured forth, therefore do the virgins love thee, chap. i. 3. How much better is thy love than wine, and the *smell* of thine *ointments* than all spices! chap. iv. 10. and it is said by the *Spouse*, my *head* is filled with *dew*, and my locks with the drops of the night, chap. v. 2. See also ver. 5.

Where'er the genial Panacea falls,
Health crowns the state, and safety guards the walls.

To powerful PHOEBUS numerous arts belong ;
He strings the lyre and tunes the poet's song : 65
Guides from the twanging bow the feather'd darts,
And truths prophetic to the seer imparts :
Taught by his skill divine, physicians learn
Death to delay and mock the greedy urn.

SINCE

Ver. 62. *Panacea.*] I refer the reader to the judicious Spanheim for a full comment on the original in this place, which would here take up too much room ; we may just observe, that the prophet Malachi speaks of the *Sun of righteousness* as thus dispensing health and universal medicine to mankind. *The Sun of righteousness* shall arise with healing in his wings, *Mal.* iv. 2. See *Aet.* iv. 22. and 30. Apollo from thus dispensing *Panacea*, medicine and health, was called ΣΩΤΗΡ, the *Saviour*, as we see on many antient coins. See also ver. 148. of this hymn. And it is somewhat remarkable, that the descriptive name, by which our Saxon ancestors called *Christ*, was *all-hael*, i. e. *all-health*, the direct import of *Panacea*.

Ver. 64. *To powerful.*] Hence Apollo was called πολυώνυμος, of many names, as thus abounding in many excellencies : Diana asks of her father, that she might not be herein exceeded by her brother,

Kαὶ πολυώνυμων' οὐα μηδεὶς Φαέθοντεξεῖ.
See hymn to *Diana* (transl. ver. 9.)

Ovid has imitated *Callimachus* in that celebrated passage, where Apollo enumerates to the unkind *Daphne* his many and great persecutions.

Perhaps thou knowst not my superior slate,
And from that ignorance proceeds thy hate :
Me *Cleros*, *Delphes*, *Traecos* obey,
These hands the *Patareian* sceptre sway :
The king of Gods begot me ; what shall be,
Or is, or ever was in fate, I see.

Mine is th' invention of the charming lyre,
Sweet notes, and heavenly numbers I inspire :
Sure is my bow, unerring is my dart ;
But ah, more deadly his who pierc'd my heart ;
Med'cine is mine ; what herbs and simples grow.
In fields and forests, all their pow'rs I know, }
And am the great physician call'd below.
Alas, that fields and forests can afford,
No remedies to heal their love-sick lord !
To cure the pains of love no plant avails,
And his own physic the physician fails.

See OVID'S MET. B. 1. by DR YDEN.

Ver. 68. *Taught.*] Nothing can exceed the excellence of the original in this place, so remarkably expressive and concise ; if the translation retains any of its merit, it is wholly owing to Mr. Prior, who hath here done great justice to *Callimachus*.

Taught by thy art divine the sage physician
Eludes the urn, and chains or exiles death.

" *Pausanias* tells us (as Spanheim has observed) that he once talked with a Sidonian, who asserted, that according to the theology of the Phænicians, *Aesculapius* was nothing more than the *AIR* : from whence comes *Tyria*, *health* ; and that for this reason *Apollo*, who is the same with the *Sun*, was justly called the father of *Aesculapius* (or the *AIR*) and *Pausanias* adds, that herein the *Græcians* perfectly agreed with the *Phænicians*. See lib. 7. p. 443.

THE HYMN TO APOLLO.

37

SINCE by the love of young Admetus led,
His flock Apollo by Amphryfus fed :
The Nomian God, great shepherd we address
Our pastures to enrich, and flocks to bleſs :
And fertile flocks and pastures needs must prove,
On which APOLLO shines with fruitful love :

70

75

No

Ver. 70. *Since, &c.*] *Callimachus* assigns a reason, ſomething different from other poets and mythologists, why *Apollo* descended from heaven to feed the flock of *Admetus*, namely, his *love* for that prince ; which I would not understand a *criminal* love, as one can never ſurely ſuppoſe the heathen blindneſs ſo grofs, as to place ſuch an odious paſſion in the roll of their Gods praifes. The common ſtory is, that *Apollo*, having killed the *Cyclopes*, or forgers of *Jupiter's* thunderbolts, in order to ſave from death and deſtruſion his ſon *Æſculapius* ; he, though the favourite ſon of *Jupiter*, was expelleſ from heaven, depriveſ, as a mythologist (*Galtruchius*) expreſſes it, of the privileges of his diuity for a time, and thus exiled, he became the *shepherd* of *Admetus* ; which account of the matter *Orpheus* gives in his *Argonautics*, ver. 173. It is ſaid moreover of this *Admetus*, that by *Apollo's* means he obtained, that when the time of his death ſhould come, if any other would die for him, he himſelf ſhould eſcape death : to which the fable adds, that he found none who would take his turn, ſave his wife *Alceſtis* ; whom, becauſe ſhe was ſo pious, *Proſerpine* reſtored to life again. There appears in this whole fable a dark, yet obſerveable reference to the occaſion of our *shepherd's* deſcending from heaven to feed his flock : he was induc'd by *love* to *Adam* [*Admetus*] man ; he, to ſave his own ſons from death did really *disarm* his father of his *vengeance* and the wrath due to their offeſces, and for this relinquished heaven, was exiled from thence, was deprived for a time of the privileges of his diuity, and became a ſtranger and a fojourner, and yet a *shepherd* here upon earth ; and moreover he procuraſ for *Adam*, that he ſhould eſcape death, and be delivered from it by the death of another for him ; which, when no one would

or could undertake, he himſelf condeſcended to become his *ſubstitute*, and to die, that he might redeeme him from death. Plain, however it is, that *Chrift*, in the New Testament, is pleafeſ to expreſſ his care of believers by the figure of a ſhepherd tending his flock. See *John* x. 1—16. xxvi. 29. Nor was this beaſtiful and affecting ſimiilitude of the Redeemer unknown to the prophets, *Give ear, O ſhepherd of Israel, thou that leadeft Joseph like a flock*, *Pſal. lxxx. 1.* He ſhall feed his flock like a ſhepherd ; he ſhall gather the lambs with his arm, and carry them in his bosom, and shall gently lead thoſe that are with young, *Isaiah xl. 11.* comp. *xlix. 10.* In the prophet *Ezeſiel*, we have the very idea which *Callimachus* gives in the hymn, whose ſhepherd, *Apollo*, he tells us, fed his flock by the river *Amphryfus* ; and in the prophet the true ſhepherd declares, that he will feed his flock upon the mountains of *Israel* by the rivers. See *Ezeſiel xxxiv. 13, &c.* It is not improbable, that the designation of ſhepherd was uſed by believers for the Redeemer in all ages. And it ſeems as if when the heathen deſerted and determined to give the attributes of the ſacred three to their material trinity, they knew not what to make of this repreſentation of the ſecond person, and ſo were reduced to the miſerable ſhift of degrading their *Apollo* to a real ſhepherd ; and couching the true reaſon of the true ſhepherd's taking that office upon him, in this dark fable, which tradition had imperfectly related to them.

Ver. 74. *And, &c.*] There is a manifest alluſion in this paſſage, as well as in the hymn to *Diana*, ver. 178. to the conclusion of the 144th *Pſalm*, to which, being quoted there, I refer the reader. The ſpoſe in the *Canſicles*, compatiſg

No barren womb or udder there is found,

But every dam-twins sportive play around.

By PHOEBUS honour'd and conducted, man

Of future cities forms the glorious plan :

The God himself the strong foundation lays,

80

On which their walls successful builders raise.

In

comparing the spiritual increase of his bride the Church, under the care and keeping of himself the true shepherd (see chap. i. ver. 7, 8.) says of these sheep, *Every one beareth twins, and none is barren among them*, chap. iv. 2. with a remarkable similitude to our author. It is to be observed and remembered, that *Macrobius* avers, *Apollo* was called *Nomian*, not because he fed the cattle of *Admetus*, but because the Sun feeds all things, *quia Sol pascit omnia quæ terra progenerat*, p. 239. This is true with reference to *Apollo*, but we must note here, that *Callimachus* assigns him this name of *Nomian* or *shepherd* expressly because he *fed* the flock of *Admetus*. I shall conclude the observations on this point with a passage from *Theocritus*, very similar to this of our author, which, I doubt not, like his, was drawn from the sacred fountain, and where it is to be observed, that he makes the great increase of king *Augias* his herds to arise from the gift and influence of the *Sun*, his father.

Ἡλιος δὲ παῖδι, τῷ δὲ ἐξόχοις απαρτεῖ Δαιτόν, &c.

See IDYLL. 25. ver. 118.

But this was a peculiar favour shewn,
A blessing sent by *Phœbus* on his Son :
His cattle still must thrive, his herds be blest,
And heaven fecur'd, whate'er the king poss'd :
His cow ne'er cast their calves, and no disease,
The herdman plague, was there allow'd to
sieve :
From year to year the numerous herds increas'd ;
New calves were rea'd and still the last were
blest.

CREECH.

Moreover twelve bulls milk white were here fed and kept dedicated to the Sun—*ἥλιος Ήλίῳ*—I am sorry we have no better a translation of this fine poet, to do him that justice which he merits.

Ver. 78. *By, &c.*] *Φοῖβῳ δὲ σπουδεος*, in the original, is well explained by *Virgil's*, *Phœbique Orac'la fecuti*. *Spanheim* relates, “ that the builders of cities or leaders of colonies amongst the Greeks used first to consult the *Delphic oracle*, under whose auspices the affair was to be done. They consulted not only about a proper place, but also whether it might easily be obtained, and then under whose conduct, *quo duce*: as also with what sacred rites and laws the future city was to be furnished. This opinion so far prevailed, that cities were thought never to be successful, if they were built without the information and direction of this oracle. A remarkable declaration of *Celsus* to this purpose is found in *Origen*, l. 8. 407. “ Our whole life is full of examples to prove how many cities have been built from *oracles*; how many diseases and famines avoided; how many, negligent or forgetful of these *oracles*, have terribly perished; how many colonies have been led out, and rewarded with great happiness, who have not neglected the commands of the *oracles*.” Hence then the expression *σπουδεος Φοῖβῳ*, is plain, to which *Justin* alludes, when he says, *Immemores prius quod ILLO DUCE, tot bella victores inierant, tot urbes auspicato condidabant*, lib. 8. The other part of the line in the author *ωρίας διμετρίαν*, *Virgil* very well again explains to us,

*Urbem designat aratro
Sortiturque domos.*

In lovely Delos, for his birth renown'd,
 An infant yet, the noble art he found :
 Each day DIANA furnish'd from her toils
 The horns of Cynthian goats, her sylvan spoils : 85
 These did the God with won'drous art dispose,
 And from his forming hands an altar rose :
 With horns the strong foundations closely laid,
 And round with horns the perfect structure made :
 Thus from his pastime, and his sport, when young, 90
 The future strength of favour'd nations sprung.

BATTUS

Ver. 85. *The horns, &c.*] The altar, which Apollo built of these *horns*, was esteemed one of the wonders of the world : what was the origin of this story, I cannot pretend to guess. But we may observe, that among all nations *horned* animals were sacrificed to him. *Hom. Ili. a. &c.*

*Εἰποτε τοι χαριεῖτ' επὶ πιονα μηρά εκπα
 ΤΑΥΡΩΝ η δὲ ΑΙΓΩΝ — & inf.
 Εἰ κεν πως ΑΡΝΩΝ κνισσός ΑΙΓΩΝ τε τιλειώ
 Βαλιτας αυτισσας ημιν απὸ λογιον αμνων.*

Virgil *Aen.* 3.

Taurum Neptuno, Taurum tibi pulcher Apollo.

Aen. 4.

*Mactant leatas de more Bidentes,
 Legiferæ Cereri Phœboque. —*

White goats were sacrificed to *Apollo* by the *Romans*. See *Livy*, l. 25. See also ver. 79. orig. of this hymn. The learned reader will easily recollect many passages to the same purpose. The reason of this very general practice is, I think, plain and obvious. The antient heathens thought that the heavenly bodies were moved, not by an originally impressed projectile force, continually regulated by a tendency to the Sun, but by external pushes on their surfaces, occasioned by a perpetual efflux of light from, and influx of spirit (or condensed air) to the Sun.

As this was the most stupendous and important instance of the power of their God, it is no wonder, that in all their emblems, sacred animals, &c. they had a principal eye to it ; and supposing their *philosophy* right, how could they better express their belief, than by sacrificing to him those animals, whose amazing strength residing in their *horns*, did most properly represent that prodigious force of the heavens, which kept the immense planetary orbs in a constant circumvolution ? The *horn* is often used in the S. S. as the descriptive name of *power strength*, &c. See *Psalm xviii.* 3. *Ixxv.* 5, 6, 11. *Ixxxix.* 17, 24, &c. &c. The abuse of it as an *emblem* seems very ancient, and the reclaiming it, probably was one reason of the command given to *Moses*, *Exod. xxvii.* 2, thou shalt make the *horns* of it (the altar) upon the four corners thereof." Which has some resemblance with the poets *πτερας δι πτεριξ ντεβελλετο ταιχεις*. In confirmation of this, it is observed (*Athan Kirch. Ob. pamp. p. 221.*) " That they put *horns* to him (namely, *Jupiter* or *Pan*, as *Boccatius* testifies) to signify the *rays of the sun, moon, and other stars* : his red and fiery face denotes the *etherial fire*." It is observable, that the *Hebrew* word *רֶגֶל CARN*, a *horn*, signifies also a *ray, splendor, a crown*. See note 52. towards the end, and *Marius de Calasio*, or *Leigh's Critica Sacra* on the word.

BATTUS, illustrious chief, the truth can prove
 To Lybia guided by APOLLO's love :
 The crow, auspicious leader, flew before,
 And to the people mark'd the destin'd shore, 95
 Where future kings shou'd reign in glorious state ;
 Thus swore APOLLO — and his oath is fate.

Thee

Ver. 92. *Battus, &c.*] The transition of the author here to the founder of his own city is very beautiful, and argues great piety. The scholiast tells us of this *Battus*, “ that being dumb, he went to *Apollo*'s temple, to consult the God about his voice: concerning which he answered him nothing, but gave him some directions in regard to a colony; which *Battus* obeying, went into *Africa*, where there are said to be great numbers of lions. As he was travelling, he unexpectedly beheld a lion, and by the great violence of his fear, and endeavour to cry out, broke the string of his tongue, and so recovered his speech, and built the city *Cyrene*, of which was *Callimachus*.” *Herodotus* reports the same of a son of *Crœsus*.

Ver. 94. *The Crow, &c.*] It is somewhat very observable, that the *swan*, remarkable for its *whiteness* and *purity*; and the *crow*, remarkable for its *blackness* and *darkness*, should both be dedicated to *Apollo*. See this hymn, ver. 6. *Vulcanius*, an able commentator on our author says, “ *Porro cygnus Apollini tribuitur, ut per cum dies significetur, quem nobis Solis praesentia efficit, sicuti absentia noctem corvo similem farit.*” Moreover the *swan* is dedicated to *Apollo*, that thereby may be signified the *day*, which the *presence* of the *Sun* causeth, as his *absence* causeth the *night*, like to the *crow*.” There is no quality in the *swan* more striking and obvious than the unequaled degree of its purity and whiteness, in which, I believe, it exceeds all birds and animals whatsoever. Wherefore it might, by the heathens, be thought the most proper representative of the *brightness* and *fury* of the *solar light*: and as that same *Light* is the cause

of darkness also, by its irradiation occasioning the earth to turn round, and so producing the vicissitude of day and night, therefore the *crow*, an emblem of darkness, was dedicated to the *Sun*. The original word in the *Hebrew* for *evening* בָּנֶה, signifies a *crow*; and the original word for *morning* בָּנֶה, signifies *seeking*, *enquiring*, such as is used in religious exercises, and so *divining*, for which reason, as possessed of the power of *divination*, the *swan*, as well as the *crow* was consecrated to *Apollo*: “ The *crow*, the *raven*, and the *swan* (were consecrated to *Apollo*) because these fowls were reckoned to have by instinct a faculty of prediction,” says *Banier*. This may give us some reasonable account of this strange, yet universal opinion.

Ver. 97. *Apollo swore, &c.*] The poet tells us, that *Apollo* is αεὶ ὑπόκος, always irrevocable in his oath, he ever is steadfast and unalterable when he swears. I have translated it, *his oath is fate*, because as the poetical reader cannot want to be informed, the oath of the Gods was esteemed so binding by the heathens, that they themselves could not revoke it; no, not even *Jupiter*, when he had sworn by *Syra*, to whom we may remember the *Fates* in the *Heathen Mythology* are always superior. Swearing by *Apollo*, amongst the antients, was looked upon as the firmest bond, and strictest obligation possible: and his oracles were of all others esteemed the most true and sacred, insomuch that *Euripides* says, Πλαῖσις ἀληφῶν πονεῖ καὶ δισπιώδει. One cannot be at a loss to account for that frequent mention of the *oath of the Gods* in the heathen poets

THEE Boëdromian some, dread power, address,
And some implore the Clarian God to bleſs :

(For

poets, when we recollect that the promises of God to man from the beginning of time, have stood immediately *confirmed by an oath*. See *Hebreus vi. 17.* nay, and we shall still less admire, if as many learned men alledge, and seem to prove, the original name of the deity אלהים Aleim, be derived from a root expressive of that oath, whereby the second divine person was bound to become a curse for man, as the other two blessed persons, the federators and sureties, the joint covenanters with him, the joint actors in this divine covenant of grace. And as this oath was principally to and for the second divine person — to whom the Lord sware and will not repent, *Pſalm ex. 4.* we shall be at no loss to account for the veneration given to the oath of Apollo, the second person in the heathen or material trinity. Leigh on the word אלהים in his *Critica sacra* says, that it may be derived from אלה Alah, to adjure; “the noun signifieth an oath with execration or cursing, for cursing was added to an oath to confirm it the more, because of the covenant, oath and execration, whereby we are bound to God;” yea rather whereby God of his infinite mercy, is bound to us, who hath sworn to redeem us; nay and more, according to his oath hath redeemed us from the curse being made a curse for us, *Gal. iii. 13.*

Ver. c8. Boëdromian, &c.] Apollo was called Boëdromian, or the assistant, from a festival celebrated to his honour amongst the Athenians: the month of *August*, in which this festival was celebrated, was also called Boëdromian. Different accounts are given of the origin of this name, which the etymologists tell us, is derived from Βοή and δρόμων, and is of the same import with βοῆσθαι, to assist, to run to any one's help with shouts and clamour: which the Athenians were once advised to do by the oracle of Apollo, say some, they obeying, and so gaining a victory instituted this festival to his honour. Plutarch reports, that it was observed in memory

of a victory obtained by Theseus over the Amazons. Others say, it was instituted in memory of Io, who assisted the Athenians in the reign of Eretheus. But none of these reasons seem perfectly to explain the use of the word, or to shew us, why the month was called Boëdromian, which, I think it is plain, gave rise to this appellation of Apollo, according to the mythologists. I am apt to conceive the name is only an attribute of the light, which in the month of *August* is violent, and if we may so say, runs with a swift and vehement progress, according to the exact meaning of Βοὴς, whence I conceive Βοὴς, which is accelerare, curſu incitato ferri: So that according to this Apollo was called Boëdromian from the violent and intense power and motion of his rays, i.e. the solar heat, and the month was so named from him. He was called Clarian, we are told, from a town of Ionia, named Claro near Colophon, where was a most celebrated oracle of his: so that probably he was so named from Κλεψ, fors, a lot, as being the God of augury and divination, &c. as making all things bright and clear: and it seems probable, that the oracles of Apollo were thence the most famous and celebrated, as the light or sun is that which bringeth all things to view, and manifests things that are secret, agreeable to many stories in the heathen mythology; particularly that of Venus and Mars, whose amours Phœbus saw and manifested. The Latin word clarus (clear, bright) is very near in sound, and I imagine in sense to this name Clarius; whether it is used in the sense before mentioned, or comes from Κλεψ, as some suppose, is not for me to determine: but I strongly believe both are derived from Κλεψ, glory, brightness. See Littleton's dictionary on the word *Clarus*: “κλεψ, gloria factum inusi. Κλεψ, κλεψ, Clarus” So that according to this, Apollo was called Clarian from the brightness and clearness of the solar light, which manifests all things.

G

(For to thy merit various names belong :

100

But none like lov'd Carnēan glads my song :

For so my country celebrates the God,

Who, thrice remov'd, here fix'd his firm abode.

From Sparta first, where first the name was sung

Carnēan, Theras led the chosen throng :

105

Great Theras, from a race of antient heroes sprung :

Recover'd Battus then from Thera's shore,

Thee and thy colony, bright Phœbus, bore ;

In Lybia rais'd a temple to thy name,

And rites establish'd to record thy fame,

110

Which

Ver. 101. *Carnēan, &c.*] The poet tells us, that of all the names wherewith Apollo was dignified, none pleased him so well as that whereby he was peculiarly adored, and known in his own country; of whose honour he shews himself always very jealous, omitting no opportunity, like a fond patriot, to celebrate either its praise, or that of his prince. *Apolo*, we are told, was called *Carnēan* from the feast celebrated to his honour, first at *Sparta*, and then at *Cyrene*; which was held in so great veneration, that children born on that day, were called *Carnēades*. Many reasons are given for the name which see in *Pott's Antiquities*, vol. I. p. 468) but none satisfactory. *Macrobius* too appears to have strained the matter, when he tells us, that *Apollo* was called *Kægeios*, οτι καιρούς εφερενος, vel quid, cum omnia ardentia consumantur, hic suo calore candens semper novus conflat, p. 242. The true derivation is given by *Huet*, in his *Demonstra. Evangelica*, who observes, that "the word *Kægeios* is derived from the Hebrew קָרְנָה, *KRN*, a horn." The reader will immediately recollect what was said concerning *borns*, ver. 85. and the observation at the end, which this of M. *Huet* confirms; and it is observable that

Callimachus, immediately after the description and account of the altar of *borns* composed by *Apollo*, celebrates the founder of his city *Battus*, who under the *auspices* of this God, founded *Cyrene*, and instituted the rites of *Carnēan Apollo*, who, as the *light*, performed all the works of nature, and to whom therefore *flowers*, &c. were presented. See line 113.

Ver. 104.] The author here gives us an historical detail of the removal of the colony, under the *auspices* of *Apollo*, which first was settled at *Sparta*, thence transplanted by *Theras* (who he tells us was the seventh from *Oedipus*) to *Thera* or *Therea*, an island of the *AEGIAN* sea, which had its name from this hero *Theras*, according to *Herodotus*. And 3dly, by *Battus* conducted to *Lybia*, who built the city *Cyrene*, &c. as mentioned in the text. The author calls him *Aptorius*, which we are informed was his original name, that of *Battus* having been given him by the oracle, when he consulted it (as observed note. 92.) he calls him *αθως*, recovered, in allusion to what is recorded in that note, of his regaining or recovering his speech. Concerning the bulls, horned beasts offered to *Apollo*. See note 85.

Which annual in his city are renew'd,
When bulls innumEROus stain thy shrines with blood.

Io, Carnēan, all-ador'd, we bring
The choicest beauties of the painted spring,
Now gentle Zephyr breaths the genial dew,
That gives each flower its variegated hue :
But on thy altars, when stern winter comes,
The fragrant saffron breaths its rich perfumes.

115

T 2

Ver. 115. Now gentle &c.] The author's expression is here remarkably sweet and poetical.

Zephyrus inspirans rororum.

Zephyrus inspirans rororum. Flowers in the spring we find were offered to *Apollo*, a just tribute to the *Sun*, which brings them forth, and gives them their beauty. Most flowers represent to us the *irradiation* light, and in some *all the bell flowers*, the *economy* is much to be observed; for in every sing'e flower we shall find *six leaves*, with an *irradiation* in the midst; and in some more distinctly, that which encloses the *seed*, divided into *three parts* in one, as may be seen, particularly in the *lily*; than which no emblem can better point out to us, the *six planets* moving around the *sun*, acted upon by his *irradiation* and power, or by the three agents *fire*, *light*, and *spirit*, which though three in condition are yet one in substance.

It is to be rememored, that great use of flowers was made in the *Jewish* ceremonies, the famous *candlestick*, a representative of the *system*, amongst other things had *flowers* to shew the *irradiation* of light, *Exod. xxv. 31*. See also *2 Chron. iv. 5*, and on the forehead of the *high-priest*, that well-known type of the great *Irradiator*, the *light of the world*, was placed a *flower* of gold (for so the original word signifies 't'is a *flower*) nay, that *pivine Lig. t bin f lf* tells us, that he is the *roy* of *Sharon* and the *lily* of the

valley, *Cant. ii. 1*. See note 60. *ad fin.* So that upon this view, it is no wonder that what is ascribed to the *true Light*, in emblem, was by idolaters assigned to their God, the material light

Ver. 118. *Saffron.*] I rather translate the word *κρόκον* in this place *saffron*, than *crocus* (as Mr. *Frost* hath done) because the *crocus* with us may rather be called a *spring*, than a *winter flower*; nay, indeed it is the very first of the *spring flowers*. The *saffron* is properly the *annual crocus*, which flourishes in *October*, about which time the *festivus* of *Carnelian Apollo* was celebrated. It was dedicated to *Apollo* for the same reason that flowers in general were, as just now observed, and indeed the *crocus* is particularly remarkable in the respect mentioned in the former note. The gardeners distinguish it thus; "It hath a flower consisting of one leaf, which is shaped like a lilly, fistulous underneath, the tube widened into *six segments*, and resting on the first stalk; the pointal rises out of the bottom of the flower, and is divided into *three beaded* and *crested capillaments*; but the empalement afterwards turns to an oblong triangular point, divided into *three cells*, and is full of reddish seeds." See *Millar* on the word *crocus*. These are the characters, which, without the terms of art, I observed belonged to *bell flowers*, emblems of the *six planets*, supported by the three agents, in which the *light*, or *irradiation*

To thee eternal fires incessant rise,

And on thy shrine the living coal ne'er dies.

120

When

is the ruler : and of this the crocus too was in its colour an emblem, which is a second reason why it was sacred to the God of light. Homer almost always describes the morning as clad in a saffron robe ; nay, and calls her particularly,

The saffron morn, with early blushes spread.

See *Ili.* xi. ver. 1.

and Virgil follows his steps closely, raising his Aurora from the *croceum cubile*, the saffron bed of *Tithonus*. By all which is meant no more than the fine colour which adorns the morning, and of which the saffron was a representative, as an old poet, quoted by Spanheim, expressly informs us,

*Κροκόν Ήσ Ηλιάδες εις υφασμάτα
Πεπλῶν τεις ειδωλον εισομοργνταί.*

See *Excerpta à Grotio*, p. 846.

The flower of the saffron, which inwove
Resembles the bright rays of Sol.

Rutilum solis jubar imitatur.

GROTIUS.

And as it was thus in its colour an emblem of the bright solar light in *irradiation*, hence I presume its name, which the excellent Spanheim hath well observed is doubtless of Hebrew origin, coming from כָּרְכָם *CReCM*, which we find in the *Cant.* iv. 14. and which is indisputably derived of כָּרֵךְ *CReC*, to roll round, to move round as in a circle, which the irradiation causes the *orbs* to do, and whence comes כָּרְכָבְ בָּ *CReCB*, an orbit, circle, compass, as it is rendered *Exod.* xxvii. 5. Moreover as *crocus* is evidently derived from *hence*, so I doubt not is *ci. cus*, *circulus*, a circle, orbit, for *CReC*, *crocus*, and *circus* are very near in sound, and letters, and mutually explain and confirm each other. Littleton says, that *circus* is derived à *Chald.* כָּרְכָם *CReC*, circumare, to compass about. Thus we have a satisfactory account of the name, which explains the meaning of its colour, and appropriation to the solar light, and which is, at least, more near the matter, than the derivation given by the

scholiaſt, who tells us, that it was called Κρόκος, παρὰ τῷ εὐ κρέει θαλλεῖ, which seems very far from the ſeſe or ſound of the word. I obſerved, that it was mentioned in the *Canticles*, as one of those aromatic sweets, thoſe divine and heavenly graces, which are in the church the ſpoſe of Christ. In Christ himſelf the true light, is a garden of sweets, his merits, prayers and interceſſions are as the incenſe made of all manner of perfumes and ſpices after the art of the apothecary. See *Exod.* xxx. 35. And therefore amongst the reſt saffron was burnt and offered to him in the incenſe, as the Hebrew Rabbis and writers inform us: Hence the idolatres might uſe it amongst the other perfuſines, which composed their incenſe to Apollo. And at *Cyrene* particularly, the saffron was remarkable for its fragrance and odour; as *Theophrastus* informs us. Ευοσμοτα τα δε τα εν ΚΥΡΗΝΗ Ροδα, &c. — Διαφεροτα δε Η τη ΚΡΟΚΟΥ. “The roses at Cyrene are very fragrant, whence the ointment of roses is molt sweet: nay, even the odour of the violets and other flowers there, is excellent and divine: but more eſpecially that of the saffron.” I have, I fear, already enlarged too much on this matter, but not ſo much as the ſubject requires, wherefore to make up for the many particulars obſervable of this plant, I muſt refer the reader to the learned Spanheim’s note on this place, and also to the ingenious Mr. Merrick on *Tryphiodorus*, note 448. We may juſt obſerve, by the bye, that the bluſhes of the roſe are given to the morning, as well as the golden veſture of the crocus.

The saffron morn with roſy bluſhes spread, &c.

And

Aurora now fair daughter of the dawn
Sprinkled with roſy light the dewy morn.

HOMER.

Ver. 120. And, &c.] Οὐδὲ ποτε χθίζον περιβο-
κέται αὐθεντα τεφο. Neque unquam hesternum ab-
fumit carbonem cinis, says the author; from
whence we learn, that this *perpetual fire* was not
like ſome, a lamp only burning and fed with
oil,

WHEN the glad hours bring round the solemn day,
 On which Carnēan rites his people pay,
 With joy the God beholds the choir advance,
 Brown Lybian dames, and warriors, to the dance.

Not

oil, but a fire fed with coals upon the altar : his expression is remarkable and cannot well be expressed in our language, the *cinder never feeds or consumes the yesterday's coal*; for it is observable, that the cinders or ashes do as it were feed upon and eat away the fire. Why a perpetual fire was kept up in the temple of the God of light, we cannot be at a loss to understand ; nor shall we wonder at this universal custom amongst all nations, *Perians, Greeks, Romans, Indians, &c.* when we consider its origin, and that moreover, it was reclaimed to himself by the true light, and ordered to be kept in his temple. “The fire shall ever be burning upon the altar : it shall never go out.” *Levit. vi. 13.* *Eusebius* informs us, from *Theophrastus*, “that the rite of burning perpetual fire to the Gods, had been in their worship from time immemorial.” Amongst the *Perians*, if at any time the sacred fire went out, they shewed such a regard to it, that they would not rekindle it but with flame lighted up by the *Sun-beams*. This circumstance in *Apollo’s* worship, which is not often mentioned, will very well explain a piece of history, which at first sight seems a little unaccountable, viz. “that when *Dates* the *Perian* burnt and destroyed without mercy, so many of the *Grecian* temples, he spared those in *Delos*, where *Apollo* and *Diana* were principally worshipped.” It is generally agreed, that *Apollo* is the same with the *Perian’s Mithras*. And the passage before us proves, that what with the *Perians* was the grand point of his worship, the *περιπλοκας*, the *perpetual fire*, was observed by the *Greeks* as well as themselves. The *Perians* lenity in this Instance then is not surprizing, since he himself not only worshipped the *same God*, but in the *same manner*. For *Mithras*, *Apollo*, and the *solar light* were all *one* and the *same*. I shall subjoin a curious account of the method of preserving the *everlasting fire* near *Baku*, from the travels of a modern (*Mr. Hanway*) no less esteemed for his accuracy, than his ingenuity, humanity, and excellence of heart.

“ These opinions, with a few alterations, are still maintained by some of the posterity of the *Indians* and *Perians*, who are called *Geberrs* or *Cours*, and are very zealous in preserving the religion of their ancestors, particularly in regard to their veneration for the element of fire. What they call the *everlasting fire* near *Baku*, before which these people offer their supplications, is a phænomenon of a very extraordinary nature, in some measure peculiar to this country, and therefore deserving a particular description. The object of devotion to the *Geberrs*, lies about 10 English miles N. E. by E. from the city of *Baku*, on dry rocky land. There are several antient temples built with stone, supposed to have been all dedicated to fire, most of them are arched vaults, not above 10 to 15 feet high. Among others there is a little temple in which the *Indians* now worship : near the altar about three feet high is a large hollow cane, from the end of which issues a blue flame, in colour and gentleness not unlike a lamp that burns with spirits, but seemingly more pure. The *Indians* affirm, that this flame has continued ever since the flood, and they believe it will last to the end of the world ; that if it was resisted, or suppressed in that place, it would rise in some other. Here are generally forty or fifty of these poor devotees, who come on a pilgrimage from their own country, and subsist upon wild cellery, and a kind of *Jerusalem* artichokes, which are very good food, with other herbs and roots found a little to the northward. Their busines is to make expiation, not for their own sins only, but for those of others, and they continue the longer time, in proportion to the number of persons for whom they have engaged to pray. They mark their foreheads with saffron, and have a great veneration for a red cow ; they wear very little cloathing, and those who are of the most distinguished piety, put one of their arms upon their heads, or some other part of their body, in a fixed position, and keep it unalterably in that attitude.”

Not yet the Dorian colony possest

125

The plenteous soil, by fruitful Cyrene blest,

But

Ver. 125. *Not yet, &c.*] The author in the foregoing lines has informed us, that the colony, which now constituted his country, was thrice transplanted: and here he tells us, that they had not yet arrived at the place, which was watered by the fountain *Cyre* or *Cyrne*, that is, where the city *Cyrene* now stands, but wandered in the desert places of *Azilis*, a part of *Lybia*, when *Apollo* standing on the top of *Myrtusa*, a mountain in *Lybia*, shewed them to his bride *Cyrene*, the daughter of *Hypsus* (whence he calls her *Hypsei*) who was more particularly famous for her conquest over the lion, which laid waste the country of *Euryalus*, and which she slew on this very mountain *Myrtusa*. Mr. *Prior* translates the passage thus,

— Nor had yet thy votaries
From *Greece* transplanted touch'd *Cyrene's*
banks,
And lands determin'd for their last abodes;
But wander'd thro' *Azilis*, horrid forest,
Dispers'd; when from *Myrtusa*'s craggy brow
Fond of the maid auspicious to the city,
Whi. h must hereafter bear her favour'd name,
Ihou gracious deign'd to let the fair one view
Her ty. ic people: thou with pleasure taught'it
her, &c.

The reader will easily see Mr. *Prior*'s error, which yet the beauty of his poetry will atone for: his following lines are built wholly on a mistake, and therefore I omit them: and as I know not of any better commentary on this passage, I have subjoined a translation of the 1st *Pythian ode of Pindar*, where is a full account of *Cyrene's* exploits and *Apollo's* amour.

Sterphe 1.

Blowing blit'it with shield of bras,
Venerious in the *Pythian* race,
Great *Tehsires* his praise
My soul delights to sound in nob'le lays.
Ye *Graze* aid your poet's song,
An' sing, bear the strain along,
Spread, spread the bli's, the glory wide
B'fore *Cyrene's* garland and her pride.

From *Pelion's* mount where winds perpetual
roar,
Bright-hair'd Apollo fair *Cyrene* bore,
To those blest realms where flocks in thou-
sand stray,
And fullest plenty crowns the smiling plain:
In golden ear he bore the nymph away,
And gave her o'er the world's third part to
reign.

Antistrophe 1.

Bright Venus, goddess of the fair,
Who hol'd her courts and revels there,
Smiling receiv'd her *Duan* guest.
And bick'r'd th' love th'o' each enamour'd
blit'it.
Venus, the sweet blit'it spread
Her soft'ning hand on her receiv'ng bed,
Venus, in *Pindus'* glowing arms,
Mighty *Hippus'* blit'ing dad er's
arms.
From *Lilian*'s monarch was *Hypsus* sprung,
King of the *Lafith*, a warlike throng;
Peneus the God's, *Hippus* *Peneus'* son:
Who d'liance fond with fair *Cyrena* held
In *Pindus'* vale, where he the virgin won,
And with *Cyrene's* godlike father fill'd.

Epode 1.

That father, with industrious care,
Each female virtue taught the fair:
Put she—a nobler task approving,
Scorn'd the loom's civicate toys:
Far from female trains removing,
Talking banquets, lzy joys:
With the bow, the quiver arming,
To the field triumphant flew,
Where the savage race alarming,
Tose her darts unerring flew,
O'er the hills Aurora tilng,
Ever equipp'd the maid beheld,
Sleeps emollient bliss despising,
Early hast'ning to the field:
No hostile beasts her father's realms annoy'd,
She purg'd each forest, and each foe destroy'd.

Sterphe

But thro' Azilis' gloomy forests stray'd :
 When PHOEBUS from Myrtusa's brow survey'd,
 And to his lovely bride (whose faying hand
 From the fierce lion free'd the ravag'd land)
 With pleasing favour shew'd the typic race,
 Gift of his love and object of her grace.

130

PHOEBUS

Strophe 2.

Once without help of dart or spear
 Maintaining an unequal war,
Phœbus on *Pelion's* top survey'd
 Engag'd with lion fierce the lovely maid !
 Strait *Chiron* call'd he from his cave,
 " *Phyllirides* thy bower leave,
 Forth, forth, dread *Centaur* from thy bow'r,
 To view the triumphs of a female power.
 View with what courage she maintains the
 fight,
 While her great spirit soars beyond her might :
 She knows not fear :—relate her happy sire,
 What root its birth to branch so glorious
 gave ?
 What mortal to the honour may aspire,
 Of daughter so undaunted, great, and brave ?

Antistrophe 2.

On the virgin, *Chiron*, say,
 May we soft compulsion lay,
 Gently force her to our arms,
 And crop her virgin flower, and full-blown
 charms?"
 Soften'd to smiles his features grave,
 This answer sober *Chiron* gave ;
 " Who love's purer flames wou'd share
 By sweet persuasion steal upon the fair,
 And with fond elegance of passion move,
 The yielding fair one to a virtuous love :
 In modest hints first fighing out their flame,
 And delicate alike, tho' bolder grown :
 For Gods and men hate those who know not
 shame,
 But shock the ear with ribald lewdness tone.

Epode 2.

But thou, of truth great deity,
 Whose proving touch all falsehoods fly :
 Gentle complaisance inspiring,
 Thus alone to speak hath led :
 Art thou gracious *thou* enquiring,
 Whence descends the royal maid ?
 Thou who all events art knowing,
 Every path that mortals tread ;
 Whence their several fates are flowing,
 Where their several actions lead :
 Whose is wisdom past expressing,
 Knowledge past our power to tell :
 Sooner count we earth's encreasings
 When her pregnant bowels swell :
 Sooner when waves roll rough and tempests
 roar,
 Number the sands, that raging crowd the shore :

Strophe 3.

All things are open to thy eyes,
 Both where they flow, and whence they rise :
 Yet if with one so wise and great,
 'T is granted me, dread king, myself to meet :
 Hear what the *Centaur* hath to tell :
 Destin'd the maid's, you fought this vale :
 Hither thou canst her love to share,
 And to *Jove's* gardens o'er the seas shall bear :
 Thither thy * people from their †ile shall tend,
 And to the vale-surrounded hill ascend,
 Where rule from thee *Cyrene* shall receive ;
 Now for thy sake glad *Lybia* to the fair
 In golden domes reception waits to give,
 And yield her of her spacious empire share.

* *The Spartans.*† *Tnra.*

Antistrophe

PHOEBUS no choir, Cyrene, more divine,
Nor state more favour'd, e'er beholds than thine :
Mindful for ever of the ravish'd dame

135

Whose wond'rous charms inspir'd and blest his flame :
And hence superior honours are bestow'd
By grateful sons of Battus on their God.

SING Io Pæan, sing the sacred sound ;
The Delphian people to thy honour found :
What time thy golden arrows plenteous flew,
And the fell Python, dreadful serpent, flew :

140

Swift

Antistrophe 3.

There shall they rule, their laws the same,
And joint command and empire claim,
O'er realms for noblest beasts renown'd,
O'er fields with fruits and fullest plenty crown'd.
There with a son shall she be blest,
Whom carried from his mother's breast,
The golden-throned hours shall join
With mother earth to nurse, and make divine :
Hermes to them shall bear *Apollo*'s race,
And on their laps the smiling infant p'ace :
His rosy lips the well pleas'd nymphs shall blesst,
With nectar and ambrosia heavenly f'od :
Which to his fire's and grandfire's place shall
raife,
And make of men's delight the man, a God :

Epode 3.

The fields and flocks, his care shall claim,
And *Ariætus* be his name." Speaking thus to consummation,
Chiron instigates the god ;
Swift is each immortal action,
Swift their flight and flort the road :
Saw that day the deed unended ?
Lylia strait receiv'd the pair :
B't' th' golden bed ascended,
Blest, and both immortal there :

There her beauteous city guarding,
Fair Cyrene ever smiles,
Her Carnean's still rewarding
In the Pythian's sacred toils :
Thrice blest Carnean *, whose renown can
give
Fame to those realms, whence all their fame
receive, &c.

Ver. 142. *And the fell Python, &c.]* The ascribing this exploit to *Apollo* seems evidently to have arisen from a corrupt tradition of what the Redeemer *was to do*, a tradition founded on the promise of God, that "the seed of the woman should bruise the serpent's head." (See note 34.) that this triumphant found of *Io Pæan*, took its original from this victory of the God over the serpent, which confirms the agreement noted above between it and *Hallelujah*, which is an acclamation of victory and triumph : as here the people are introduced singing this song of joy to their *Apollo* for the deliverance wrought by him, so in the *Revelation* xii. 9. we read, that when the great *dragon* was cast out, that old *serpent* called the devil and satan,—when he was cast out into

* *Tilescriates.*

Swift from thy bow they pierc'd the monster's heart,

While still the people cry'd, “ Elance the dart :”

Each shaft with acclamations they attend,

145

“ Io, send forth, another arrow send :

“ Thee thy blest mother bore, and pleas'd assign'd

“ The willing Saviour of distrest mankind.”

ENVY

into the earth and subdued, a loud voice was heard in heaven, saying, “ Now is come *salvation* and *strength*, and the kingdom of our God, and the *power* of his Christ, &c. See ver. 13. and xx. 2, 3. It is observable, that *Callimachus* only explains the name *In*, and that of *emitting*, which nothing affects the explanation given in the before mentioned note: for Πανος, *Paan*, must indisputably come from παω, *percutio*, *ferio*, to *strike*, *emit*, *send forth*; and *Scapula* immediately says, “ *Apollo* was called *Paan*, παρτο παων, α feriendo, quod a sagittis Pythonem serpentem confuderit.” And we must remember, that *In* (however deduced) is finally derived from Ειη, *to be*, which comes from Εω, and whence is derived *Inpi*. See *Stephens's Thesaurus*, and *Scapula's Lexicon*. So that *In*, *Se*, or reversed *EJ* immediately expresses the *essence*, *thou art*: and must be appropriated to the divinity, as before proved. The connection between *εω*, *ειη*, *ινπι*, &c. are well worth the notice of the critical and learned etymologist. I shall have occasion to speak more of *Python* in the hymn to *Dilos*.

Ver. 147. *Thee*, &c.] The people in their acclamation to their triumphant deity do not *believe* say, *that he was born*, the *Saviour*, &c. or *that his father begat him a Saviour*, &c. but *that his mother bore him*,

— Ειθο σε ΜΗΤΗΡ
Γινατ' ΑΟΣΣΗΤΗΡΑ.

for we must remark, that according to the promise, it was the *SELD* of the *WOMAN* that was to bruise the *serpent's head*. I know not of any one word in the *English language*, which fully expresses *accordata* in the original; the ety-

mologists explain it by Βούλεται αυτογατας ανισσονται κληδονος, one that lends his assistance entirely of his own accord, without being called upon, or demanded, &c. nor can I tell of any better method of expressing it, than “ *a willing, voluntary Saviour and deliverer*,” and I know not of any thing which can give us an idea of the word save his gracious name and mercy, who loved us and gave himself for us, Ephes. v. 2. a ransom for all, 1 Tim. ii. 6. who put away sin by the sacrifice of himself, Heb. ix. 26. and of his OWN WILL begat us with the word of his truth, James i. 18. A learned friend observes, “ That the true interpretation of Gen. iii. 20. will throw considerable light on this expression. The words are, *Adam* called his wife's name *Eve*, because she was the mother of all living. On merely reading our translation, there are few persons but take *living* for a word of the plural number, whereas it is really singular, and may be interpreted either *living* or *life* (*vivens* or *vita*). He learned Dr. *Hedges* (*Elihu*, p. 252, 3. 4to edit.) has the following remarks on this vers. “ The we do, say, he, I think ought to be rendered, *Adam* (upon the promise being given) called his wife's name *Chalaph*, *because* *she was to be* (*futura esset*, says a commentator cited by *Poole*) *the mother of all* or *universal life*, as the original may, I had almost said, *may* be rendered.—*Eve's name* is undoubtedly derived from the verb *CHalaph*, as our translators inform us in the margin, which begins with a *C* like *F*, whose explication, according to *Marius*, is to *make manifest*, *fore-
forth*, *declare*, *demonstrate*, *exhibit*, &c. and is used in *Daniel* for a particular exhibition and declaration, of those eventual realities, which were

ENVY, grown pale with self-consuming cares,
 Thus fled her poison in APOLLO's ears : .150
 “ I hate the bard, who cannot pour his song,
 “ Full as the Sea, and as the torrent strong,”
 The fiend APOLLO scorning, spurn'd aside
 With angry foot indignant, and replied :
 “ Headlong descends the deep Assyrian flood,
 “ But with pollution foul'd, and black with mud ; .155

“ While

were adumbrated and enigmatically represented in Nebuchadnezzar's dream. It is evident, I think, that the words when first delivered were understood by *Eve* in * this sense from what she says upon the birth of *Cain*, *I have gotten the man, the Jekovah*, as the words are rendered by very learned men. See *Glossius, Pool, Hutchinson, &c.* Had *Eve* attended to every particular of this prophecy, she would have looked farther for the completion of it. A mother only being mentioned as being to have the sole honour and blessing of producing this *universal* life (who was properly so called, as he was the author and giver of life) she might have inferred, that *Cain* could not be the promised seed, since he was conceived by *Adam's* knowing her. A future *Eve* was therefore pointed out, who should produce a man without the assistance of man, and so be a mother in an exclusive sense. This man, or production was likewise to be *all*, or *universal* life, the fountain of life, or restorer of immortality.”

Hath not the poet preserved the tradition with remarkable exactness? He does not say, *ιδο εγενετης, thou wyl born the Saviour, &c.* but *ιδο ου πατηρ γενετης αποκειμενη, thy mother bore thee a Saviour, &c.*

* And I leave it to the reflection of every considerate reader, whether the sense here proposed be not much more pertinent to the then state of man, than that in which they are, I doubt, commonly understood. *J. P.*

Ver. 149. *Envy, &c.*] It has been imagined by many commentators, that this was a secret insinuation of the attempts made by some *envious* person to depreciate *Callimachus* in the eye of his patron and *Apollo, Ptolemy*, and of the fruitlessness of the attempt; and this opinion is confirmed by what *Callimachus* says of himself, that he sung *κριτούσα βασκανίης*. His enemies took the handle from the minuteness of our author's genius, and the smallness of his performances: he always profest himself a great admirer of conciseness, the *βιβλούς* and is said to have had constantly in his mouth *μεγά βιβλον, μεγά κανον,* a great book, a great evil. It is moreover conjectured, that the author in the words of envy alludes to some poem well known in his times, probably the *Argonautic* of his cotemporary *Apollonius Rhodius*, between whom and *Callimachus* there appears to have been great jealousy; whose *Argonautics* he might well characterise by the title of *ωτός*, as their subject is principally the *expedition* in the *Euxine sea*, and as that poet begins them thus,

—*Αφχεινος οει φοβε, &c.*
Μνημειας οι ΗΟΝΤΟΙ Ο κατα σοια, &c.

The

“ While the Melissæ sacred waters bring,
 “ Not from each stream, but from the purest spring,
 “ From whose small urn the limpid current rills
 “ In clear perfection down the gladden'd hills.”

160

HAIL king, once more thy conquering arm extend,
 To final ruin rancorous Envy send !

The scholiast informs us, that *Callimachus* was absolutely compelled by these reproaches of his enemies, to write a long poem, which he called *Hecale*. The *Melissæ* were the priestesses of *Ceres*. Mr. *Prior* has wandered very widely from his author in the conclusion of this hymn: nay, and indeed in the beginning of this speech of *Envy's* to *Apollo*, whom the poet introduces, as insinuating privately into the ears of the God her bitter venom; in a manner beautifully described by Mr. *Pope*:

Willing to wound, and yet afraid to strike,
 Just hint a fault and hesitate dislike.

Mr. *Prior* thus renders the passage,

Envy thy latent foe suggested thus,
 Like thee I am a power immortal: therefore
 To thee dare speak: how canst thou favour
 partial
 Those poets, &c.

And the last line,

Xειγις αναξενος ο δε Μαρπος, ν' ο φθορης ειδε νεοιτο.

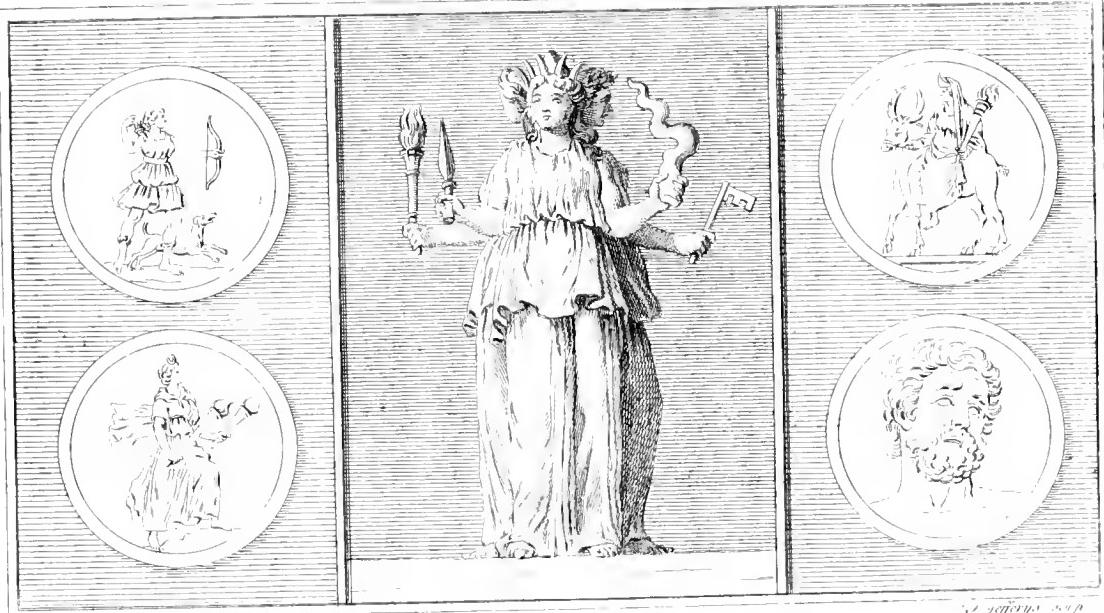
he thus enlarges upon, which, for the beauty of the poetry, I subjoin, though it is by no means a translation of *Callimachus*.

*To Apollo, mighty king: let envy
 Ill-judging and verbose, from Lethe's lake
 Draw tuns unmeasurable, while thy favour
 Administers to my ambitious thirst
 The wholesome draught from Aganippe's
 spring,
 Genuine, and with soft murmurs gently riling,
 A down the mountains where thy daughters
 haunt.*

159

Thus I have gone through this celebrated and excellent hymn, in which are found many remarkable passages, such as I fear, are not to be paralleled in those which follow: if from any of them, the least light is thrown on any part of scripture, however small, I shall rejoice, and think my labours not wholly in vain.

End of the Hymn to APOLLO.



T H E

Third HYMN OF CALLIMACHUS.

* *To DIANA.*

OD D E S S, delighting in the sylvan chace,
The bow, the quiver, dance and mountain sports,
Goddes of woods, DIANA, thee we sing;
Woe to the bard whose songs forget thy praise!

Thee will we sing, and hence begin the song;

5

How,

* *Hymn to DIANA.*] The poet having sung the praises of *Apollo*, proceeds next to speak of his sister *Diana*, whom he makes it a point of religion to celebrate, and a duty incumbent upon the poetical sons of *Apollo*, not to forget the sister of their God: so greatly esteemed as she was amongst mankind; nay, and even honoured with the title of Σωτήρ, as that of Σωτῆρ, *Saviour*, was given to her brother. See hymn to *Apollo*, ver. 62, and 147. By *Diana*, in the heathen System, it is well known, is meant the *moon*,

whom with the *sun* and *stars* we are assured, from infallible truth, the antient idolaters worshipped. “ And lest thou lift up thine eyes unto heaven, and when thou seest the *SUN*, and the *MOON*, and the *STARS*, even all the *host of heaven*, shouldst be driven to worship them, &c. Deut. iv. 19. comp. Job xxxi. 26. The reader must not expect to find so many beautiful allusions to revelation in this hymn as in the former, which abounds with fable, and as being principally narrative, is of necessity not so instructive in

How, when a prattler on the thunderer's lap,
The little Goddess thus addreſt her ſire :
—“ Be vow'd virginity thy daughter's lot,

“ She

in religious truths : yet it wants not beauties, and has been always justly eſteemed as an incomparable piece of poetry. The word which I have rendred *sylvan chace* in the firſt line is, in the original *ἀγαθόλαξι*, wretchedly tranſlated *Retia* in the *Latin* verlion : the proper ſenſe of the word is *hunting of hares*, but according to no uncommon cuſtom, it is applied from that ſpecies of it, to *hunting* in general, as *ἀλεφολαξι*, which though commonly uſed for *hunting in general*, ſignifies in particular *flag-hunting*.

DIANA's ſpeech] Frischlinus is ingenious enough in his annotation on the following ſpeech : The poet, ſays he, puts a ſpeech into the mouth of the Goddess entirely becoming her : her petiſons are all ſuch as Diana might aſk ; and more, I think they may all be underſtood of the moon, *Quæ quidem omnia de luna aptijmè intelligi poſſunt : hæc enim ſemper virgo eſt, &c.*

“ She is *always a virgin*, because ſhe always retains the fame vigour of age, and never grows old : for the heavenly bodies do not experience that mutation and metamorphofis, which other frail and paſſing things, ſubject to many corruptions, experience. She is ſaid to *emit her darts or arrows*, and to *hunt wild beasts*, because, with her rays ſent forth and diſperſed in the night, ſhe enlightens these lower regions, and ſupplies them with moisture, and the proper power of encrease and vegetation. She is moſt patient and enduring of *labours in her course*, because the moon in her period, which ſhe performs with admirable ſwiftneſs, is never wearied : ſhe is accompanied with many nymphs and attendants ; because when ſhe shines in the night, ſhe is on all ſides surrounded with stars ; ſhe is in fine, *montium cyles, nemorumque virgo*, the *guardian of the mountains*, and *virgin Goddess of the groves* ; because, when ſhe arises ſhe ſeems to us to arise from the mountains, when ſhe ſets, to descend down into them.” Of the power of the moon in *vegetation* we are informed from the ſcriptures, where we are told of the *precious things put forth by the moon*, Deut. xxxiii. 14, and

Pliny remarks, that *creſcente luna frumenta gran-ducuntur*.

Ver. 8. *Virginity*] Her firſt petition is for perpetual virginity, which Ovid tells, was afterwards a requeſt of *Daphne's*,

*Da mihi perpetua, genitor charifime, dixit,
Viñginitate frui—dedit hoc pater ante Diana:*

Then caſting round his neck her tender arms
Sooths him with blandiſhment, and filial
charms :

Give me, my lord, ſhe ſaid, to live and die,
A ſpotleſs maid, without the nuptial tye :
'Tis but a ſmall requeſt ; I beg no more
Than what Diana's father gave before.

DRYDEN.

Paul Voet, is a little ſevere upon the ladies in his note on this place : “ For, he ſays, women are chafeſte, not thro' choice and good will (being very frail in their own natures) but by neceſſity ; and therefore Diana begs to be chafeſte, while it was scarce poſſible for her to be ſo.” And indeed, “ vows of virginity ſhould well be weighed :” ſince even this chafeſte of chafeſte ones, this Diana herſelf has been taxed of cancelling her vow with *Endymion* ! however, mythologists have endeavoured to clear her from all aspersions, by ſhewing us the meaning of this allegory ; and amongst the reſt the moſt ingenious lord Bacon, whom ſee in his *Sapientia Veterum*, under *Endymion ſive gratiſus*. See alſo Banier's mythology, vol. 1. p. 45 and 77. where this matter is accounted for rather nearer the truth than lord Bacon's. Homer has a paſſage in his hymn to *Venus*, ſimilari to this of our author :

But bright Diana Venus ne'er cou'd move,
To taste the sweets and own the pow'r of love :
The virgin Goddess ſtill unconquer'd roves,
And with her lays of freedom charms the
groves :

The chace, the choir, the dance engage her
ſoul,
And ſtates where virtue and religion rule.

“ She cry’d, my father : and for numerous names
With thy DIANA let not PHOEBUS vie.

10

Be mine the bow, the quiver : not from thee
Those arms I ask : permit but the request,
The swarthy Cyclops shall perform the task,
Point the wish’d shafts and string the flexible bow :
Let me bear light : and chace the flying game
Down to the knee in welted tunic clad.
Of Ocean’s daughters, sixty lovely nymphs,
Who yet have seen, but thrice three summers bloom,

15

Young

Ver. 9. *For numerous names.*] Amongst the several causes that have introduced so much confusion in the heathen system of religion, there are few have been more prejudicial than this beforeus, namely, The great variety of names, whereby they address their Gods. From hence it is, that such a mob of nominal deities have proceeded : for those names, which were only used as epithets and characteristics of the several properties, actions, and benefits of the same god, afterwards were thought to denote different deities, and by that means multitudes of unheard of beings were introduced. We may remember, that *Callimachus* assigns this honour to *Apollo* of having many names. See ver. 100. of the hymn to *Apollo*.

“ This is that πολυάρχις, *much speaking*, and *rare repetition*, says *Grævius*, which Christ condemns in the prayers of the heathens, *Matt. vi. 7.* for the heathens particularly afflict this, and not only the *Greeks*, but also all the eastern nations. Hence *Selden de Diis Syriis* hath observed, that amongst the *Arabians* their hymns to God were studded with names only, appertaining to the deity, insomuch that above an hundred names were gathered together, without any single expression, except these of invocation. See more concerning this πολυάρχης in *Selden.*”

We need not go so far as the *Syrians*, since every reader of the hymns of *Orpheus* must necessarily observe, that they consist of nothing beside these names and appellations of the deities to whom they are addrest, and whose attributes they record.

Ver. 15. *Let me bear light.*] This petition of *Diana*’s is doubtless applicable to the *moon*: and best explained by the antient remains we meet with, where she is represented with a moon, and two torches, whence she had the name of “Δαύεχης, torch-bearer, as well as φωφόρος, light-bearer; which last was often given to *Minerva*, because, as *Proclus* explains it, she, as it were, lights in the foul fire of understanding; but to *Diana*, because she brings to light the hidden secrcts of nature. To explain these *attributes*, *vestments*, &c. of *Diana*, I have given the antient coins, as the best commentary on the author.

Ver. 17. *Ocean’s daughters.*] *Hesiod* reckons up a goodly company of these daughters of *Oceanus* and *Tethys*; and adds, that they were in number *three thousand*.

— Πολλας γε περ εις τας αλλας
Τεσις γαρ χιλιας εισι ταντοφυγοι Ωκεανες.

See *Hesiod*, *Odyssey*, ver. 364. and *Banier’s Mythology*,

Young and unspotted all, to join the dance
My lov'd compeers appoint : and from the banks 20
Of Amnisus a train inferior send
In number and degree, attendants meet
My buskins to provide, or careful tend
My faithful dogs, when, wearied from the chace,
Their mistress lays her useleſs quiver by. 25
Each mountain be my dow'r : and, wheresoe'er
Thou wilt, allot one city to my charge :
Midst mountains my abode, rare shall the din
Of populous cities grate my peaceful ear :
Then only, mixing with the mortal croud 30

When

thology, vol. i. p. 114. of these, according to our poet, *Diana* desires sixty for her companions, and *Gratius*, who says,

*Adscivere tuo comites sub nomine divæ
Centum omnes nemorum, centum de fontibus
omnes,
Naides ——*

is nearly consonant to him ; for she had twenty of the *Amnian* nymphs, so that all together make up almost the hundred.

Ver. 19. *Young and unspotted.*] The original is

Πατα; εινετα;, πασα;, εις παιδας αμιγες.

where *Spanheim* observes, that the zones or *μιγει*, were given only to those virgins who were marriageable, *Tiro maturæ*; and taken from them, or according to the known expression, said to be *loosed* (*solvit*) when they were

going to lose their virginity. Hence in the *Greek* poets they are often called *Παρθενικας μιγει*, and in *Latin*, *Zonæ virgineaæ*. *Medea*, meaning to say she was still a virgin, speaks thus in *Apollonius*,

*My zone still unpolluted and unloos'd
Still pure, as in my father's house, remains.*

So that these *Oceaninæ* are not called *Αμιγει*, because they had lost their zones and virginity, but because they had not yet received the virgin zone, being yet too young for marriage."

Ver. 20. *The banks of Amnisus.*] *Amnisus* was the name of a city, as well as a river of *Crete*, the nymphs belonging to which were called *Amnianades*; twenty of whom *Diana* here desires for her maids, for that is the meaning of *Α.φιπολες* in the original, as their office confirms. *Diana* was said to have been begotten in this city, and frequently to bathe in the river.

When women torn with child-bed's throbbing throws
 DIANA's aid implore : to me this lot
 Immediate on my birth, the Fates assign'd,
 For that, without a mother's pangs brought forth,
 Who in my birth or bearing ne'er knew woe!"

35

—She spake and to confirm her words uprais'd
 Her little hand, attempting fond to stroke,
 With adulation sweet, her father's beard :

Oft

Ver. 31. *When women, &c.]* Dianam autem et lunam eadem esse putant, &c. luna, a lucendo nominata sit : eadem est enim lucina. Itaque ut apud Grecos Dianam atque luciferam sic apud nos Junonem lucinam in pariendo invocant ; quia eadem Diana omnivaga dicitur, non a venando, sed quod in septem numeratur tanquam vagabibus : Diana dicta quia multa quasi diem officeret. Adhibetur autem ad partus, quod se maturescunt ante septem nonnunquam aut plerumque novem luna cursibus : qui, quia mensa spa iu conficiunt, mentes uiminantur. Cicero de Nat. Deorum. c. 27. lib. 2. We learn from this passage of Cicero, what hath been before advanced, note 1. that Diana and the Moon are one; and that the names *Luna*, *Lucina*, &c. are derived from *spining*. That she is called *omnivaga*, or said to *wander every where*, not from *hunting*, but because she is nimbed amongst the seven *wandering* or *erratic* stars or planets. That she is called *Diana*, because she makes a kind of *day* in the *night*; and particularly, that she was invoked to the assistance of child-bearing women, because births are perfected in seven, or at the most, in nine of her courses, &c." There might possibly be many other reasons given for this fable of the *Alcmena* or *Diana*'s assistance to travailing women; whose influence upon their bodies did not escape the antients, and whose miseries are still their rated reckonings, &c. "The Fates are very properly mentioned by *Callimachus* (as *Hincheim observes*) with *Diana Lucifer*: *Ezadne* περιπολος μοιης, is an expression of *Pindar*'s in his 7th *Newman Ode* (the first line) and again, qualifying of *Ezadne*'s bringing forth, he says.

Apollo caused the Fates and Lucina to be present at it;

Lucina and the Fates consenting

To Apollo's fond request,

All the mother's pangs preventing

With the darling offspring blest.

OLYMPIC the 6th.

And *Anton. Liberal.* in his *metamorphoses*, speaking of *Alcmena*, says, Μαζας και Εισειθια σφος ζεγη της Ηγετης κατειχει εν ταις ωδαι την Αλεξανδρια. And this observation will (by the way) throw light on that passage in *Horace*, where after invoking *Hylthyia*, he speaks of the *Fates*—*Vosque veraces ecce nisi parece.*"—See the *secular poem*.

Ver. 35. *If b., &c.]* In the hymn to *Jupiter*, he speaks of the birth of that deity by μεγαλων απειθητο κολπων, and here, of *Diana*'s by φιλων απειθητο κολπων; and that αμοητη, without any pangs of labor: for, says *Madam Dacier*, *Heroines fine dolore pariunt*: " Heroins bring forth without labour." But surely, that learned lady did not consider the case of *Latona*, fully mentioned in the next hymn, when she brought forth *Apollo*, as well as that of *Alcmena*'s hinted at in the last note. It may be necessary just to observe (that the reader may enter the better into the meaning of the subsequent lines) that that there was none so great a mark of blandishment and affection amongst the antients, as *stroking the beard*: as on the contrary, none so great an affront as *plucking it*: numberless instances of each abound in the classics. *Virgil* gives us a description of *Jupiter*'s simile, not unlike this of our author. *Oli fabridens. Aeneid. 1.* ver. 258.

Oft fruitless : when a soft parental smile
 His brows o'erspreading, thus he answer'd bland : 40
 " When heaven's immortal beauties crown my joys,
 " With such a progeny—proud queen of heav'n,
 " Welcome thy jealous ire!—enjoy, sweet maid,
 " Thy every fond request : nor thine alone,
 " Still more and greater will thy father add ! 45
 " Of ways and ports inspectrefs thou shalt view
 " Innumerous statues to thy honour rais'd :
 " To thy protection and thy care assign'd,
 " Sole tutelary guardian of those states,
 " Be thrice ten cities—these thy name shall bear, 50

" Mark

To whom the father of th' immortal race,
 Smiling with that serene, indulgent face,
 With which he drives the clouds, and clears
 the skies,
 First gave a holy kiss, and thus replies.

DRYDEN.

Ver. 41. *When, &c.*] The whole heathen mythology abounds with tales of Juno's jealousy; and indeed, she seems to have had good cause, from the multitude of amours and gallantries of her husband. The God here exults over her, and triumphs in his debaucheries, the produce of which was so amiable a daughter as the chaste Diana. To make their supreme thus prone to lust, however mythologists may attempt to account for it, is doubtless highly blameable in the antiquits, but to shew him exulting in the sin, admits of no excuse. I am persuaded, or at least, so I would persuade myself, that *Callimachus* meant the lastige as a satirical sarcasm; taken in that sense, it is really admirable; and

the words, well considered, seem to convey something of that sort: though Frischlinus imagines it expressive of the greatest affection and tenderness. *Plena affectus patrni ac summae benevolentie responsio, &c.*

Ver. 46. *Of ports, &c.*] I have made bold to transpose the order of the lines here, for reasons which will easily strike an English reader, and I doubt not will be satisfactory. " Jupiter too, as the learned Spanheim observes, was called *Aquatorius*, as well as *Venus quodopigena*; so that this was no mean appellation. He thinks Diana's title may be referred to the moon, who is said to rise from, and set in the sea, by the poets; so Valerius Flaccus—*Diva separiferas que nunc trahis aquore ligas*—or to that power attributed to her over all sublunar things, as will carry us sea." But it seems rather, that she was said to preside over *ports* on account of her influence over the tides, of which it is too well known to say any thing here that the moon is the principal cause.

“ Mark of distinguish’d favour—nor alone
 “ In these be honor’d : various more remain
 “ On isle and continent where thou shalt share
 “ In common with heaven’s synod, holy rites,
 “ And reverence due of altars, fanes, and groves.”

55

Speaking his awful head the thunderer bow’d,
 And ratified his promise with the nod.

SWIFT to Dictynna’s mount the Goddes flies,
 To Ocean thence, her lovely choir to chouse,
 Young and unspotted all, a virgin train,
 Who yet had seen but thrice three summers bloom.
 In murmuring joy Cæratus’ stream roll’d on,
 And o’er his urn old Tethys smiling hung,

60

When

Ver. 55. *Altars and groves.*] The poet places *βωμοι*, *altars*, before *Αλσαι*, *groves*, the consecration of which is generally thought to have been antecedent to that of temples and altars : these dark and venerable retreats cast a solemn awe over the minds of the worshippers, and their gloomy silence added much to the solemnity of the *Pagan* ceremonies. It was an universal custom to have these groves round the temples, and so distinguishing a part of the heathen idolatry, that the worshippers of the true God were particularly forbidden the use of them. See *Deut.* xvi. 21. *Exod.* xxxiv. 13. *Deut.* xii. 2 *Kings* xxiii. 6. See also the ingenious Abbé *Banier*’s curious chapter of the sacred Groves, b. 3. c. 7. vol. 1.

I shall have occasion to speak more of the sacred groves hereafter in the hymn to *Ceres*, where we have an account of her sacred grove cut down, and polluted by *Erysichthon*. See the hymn, ver. 33, &c.

Ver. 58. *Dictynna.*] It may be asked, why went she to this mountain first ? Why not to the ocean immediately ? Probably it might be to take possession (if we may so say) of her new dominions, and particularly of this favorite mountain : but more probably, as this mountain was near the sea, to the west of *Crete*, the poet only tells us, the part of the sea she went to.

Ver. 62. *Cæratus.*] Was not only the name of a river in *Crete*, but also the noble city *Gnossus*, near which it flowed, was thence called *Cæratus*. *Callimachus* very artfully mentions such places as particularly worshipp’d *Diana*; such was *Gnossus*; otherwise, why should he not have mentioned any other city, river or mountain than that he has done ? *Arte valet*, was *Ovid*’s character of him, and there is undoubtedly peculiar elegance and nicety in this method.

Whenas they view'd their favor'd race advance,

And bright DIANA lead the nymphs along.

Hence to the Cyclops passing, those she found

In Lipara's isle (then Meligunis nam'd,

Now Lipara) crowding round a trough immense

That huge vulcanian anvils groaning bore :

Enormous

Ver. 68 *A trough.*] Ποτίγμη, aquarium, a trough for water, as ποτίγμη is translated from the LXX in our Bible, Gen. xxiv. 20, 30, 38. *Virgil* has a fine simile in his 4th *Georgic*, which he has in a great measure repeated in the 8th *Aeneid*, concerning the *Cyclops*, and which, as illustrating *Callimachus*, I shall produce :

*Insula sicanum juxta latus ocellamque
Erigitur Liparen, &c. AEn. viii. 416.*

Amid th' *Hesperian* and *Sicilian* flood
All black with smoke, a rocky island stood,
The dark vulcanian land, the region of the
God.

Here the grim *Cyclops* ply, in vaults profound,
The huge *Aolian* forge, that thunders round :
Th' eternal anvils ring, the dungeon o'er ;
From side to side the fiery caverns roar :
Loud groans the mass, beneath their pond'rous
blows,

Fierce burnt the flame, and the full furnace
glows :

To this dark region from the bright abode
With speed impetuous flew the fiery God.
Th' alternate blows the brawny brethren deal,
Thick burst the sparkles from the tortur'd steel.
Huge strokes rough *Steropes* and *Brentes* gave,
And strong *Pyracmon* shook the gloomy cave.

Swift as the word (his orders to pursue)
To the black labours of the forge they flew,
Vast heaps of steel in the deep furnace roll'd,
And bubbling streams of brass, and floods of
melted gold.

The brethren first a glorious shield prepare,
Capacious of the whole rutulian war :

Some orb in orb the blazing buckler frame,
Some with huge bellows rouze the roaring
flame :
Some in the stream the hissing metals drown'd,
From vault to vault the thund'ring strokes
rebound,
And the deep caves rebeelow to the sound.
Exact in time each ponderous hammer plays,
In time their arms the giant brethren raise,
And turn the glowing mafs a thousand ways.

PITT.

Homer, in his *Odysey*, book 9. hath given us
a large account of the *Cyclops* : of the monster
Polyphemus, he says,

A form enormous ! far unlike the race
Of human birth, in feature or in face ;
As some lone mountains monstrous growth he
stood,
Crown'd with rough thickets, and a nodding
wood.

POPE.

So *Callimachus* compares each one of them to
mount *Offa*. *Hesiod* informs us, they were called
Cyclops, Κυκλωπες, from having their *one eye* in
their forehead :

Μένος δ' οφθαλμός μεσσώ επεκείτο μετωπα.
Κυκλωπες δ' ορούσ' ποσαν επωνυμοι, ενεκ' αρια σφέων
Κυκλοτεφης οφθαλμος ενις επεκείτο μετωπα.

And *Virgil* in his 3d *Aeneid*, ver. 635, compares
these eyes to a *shield*, &c.

I 2

Then—

Enormous work ! which Neptune thy commands

70

Urg'd to performance—wond'rous was the toil !

SIGHT so deform, dread monsters huge in bulk

As Offa's cloud-capt hills (from whose fierce front

One blazing eye, broad as a fourfold shield,

Horribly stern, shot terror) every nymph

75

Astonied views ; but breathing discord harsh

When the loud bellows, as the north-winds roar

Tempestuous, echoed to the deep-fetch'd groan

Of every Cyclops, laboring to the blow ;

Reverberating hoarse, with horrid din

80

From loud resounding anvils, as the weight

Of ponderous hammers with alternate force

Descended thundering on the tortur'd brafs :

Ætna re-echoed, tho' Trinacia's realms,

The

Then —

Plunge the sharp weapon in his monstrous eye :
His eye, that midst his frowning forehead shone,
Like a broad buckler, or the blazing sun.

PITT.

Italy : from thence it passes to *Corsica*, and shakes the whole island to its centre. *Claudian*, speaking of *Pluto's* striking the rocks of *Trinacia* with his sceptre, has something like our author,

*Saxa ferit sceptro : sicut & tonuere cavernæ
Turbatur Lipare, stupuit fornace relicto
Mulciber, & trepidus dejecit fulmina Cyclops.*

*Angoli Clypei, aut Phœbus lampadis instar.
Soon after Virgil calls him,*

Monstrum, horrendum, informe, ingens !

Ver. 84. *Ætna, &c.*] It is worth observing, how beautifully the author rises upon us : *Ætna* first receives the shock, which extends itself through all Sicily, then reaches the shores of

But in this passage *Claudian* is greatly inferior to *Callimachus* : as he descends from the greater to inferior circumstances, and limits the imagination : for though there is particular beauty in his *stupuit fornace relicto Mulciber, & trepidus dejecit fulmina Cyclops*.

The noise responsive rung, loud thunder'd back

85

From fair Italia's coasts, till bellowing round

To Corsica it reach'd, and shook the isle.

No wonder then, seiz'd with uncommon dread

The nymphs unable to sustain the shock,

Stood trembling and aghast : for not in heav'n

90

The daughters of the deities behold

The monsters unappal'd : but when her child

Wayward the mother views—the Cyclops strait,

Arges or Steropes she calls : whose forms

Befooted Hermes takes : the frightened babe

95

Its

dejicit fulmina Cyclops; yet here we are at a stop; all is quiet; we can go no further: Whereas, when our author so nobly encreases upon us, we know not where he will hurry us, nor where the wonderful elamour will end;—it echoes round to *Sicily*, to *Italy*, to *Corsica*; and we may even conceive the whole world put in agitation by the warmth of the poet's fancy—*all earth to shake to its very center.*

Ver. 90. *For nst, &c.*] Spanheim observes, that this is the only example he ever met with of the custom of mothers frightening their children with the name of the *Cyclops*: Our author tells us, that the daughters of the Gods, when refractory, were silenced by calling the *Cyclops* to them; and because (says Mad. Dacier) the *Cyclops* had no habitation in heaven, *Mercury* appears from a secret place *δευτερον* with his face all besmeared and befooted *εποδιη κεχρησθε αεινα* to terrify them. The name of king *Richard*, our historians tell us, was equally terrible, and served to the same purpose. It may be suspected that this passage is rather low, and bordering upon the *infantine*: and in truth, considered merely in its plain sense, I cannot well relish it; what can be the origin,

or foundation of it, I know not; nor can pretend to offer the least diligent conjecture: at the commentator, here leave *Callimachus* at the mercy of the reader; I must necessarily do so too, reminding him, that possibly under this veil some thing instructing is hid, more is meant than meets the ear; and in judging of such passages candor should especially guide us. See Mr. Locke, book 3. c. 9. *Kεχρησθε* is for *κεχρησθες, περιπαθενος, οβιστος & σφραγιδωτος fuligine*, as *Hesychius* explains it: so that it is very well adapted to the sense of the author, and in very proper words, which ought to silence all the emendations of critics, when in reality there wants none of them. The *Manducus* and *Litus*, as is well known, were words used to fright children with by the auctiorts. See *Doratus* upon Terence's *Litus in Fabuli*, and *Theseritus* *Idyll. 15. ver. 40.* where the mother, to keep her child at home says,

Οὐκ αἴνοι το τεκνον Μέγαν, δάκρυα μήπεις.

Dear chuck, you must not go, my deardelight,
For there are bug-bears, and the horses bite.

CREECH.

Its head hides trembling in its mother's lap.

But thou DIANA, scarce three summers old,

(What time Latonia bore thee in her arms

To Lipara's Isle, that Brontes might bestow

The proffer'd natal gifts) he on his knees

100

Smiling receiv'd thee—when from his rough breast

The hair thou dauntless pluckedst: there the skin

Produc'd no future harvest, still despoil'd,

As by the wasting Alopecia's power.

Now too thus undismay'd, was urg'd thy suit,

105

While o'er the cooling brass the monster's gaz'd.

“ Cyclops, haste, form me a Cydonian bow,

“ Shafts, and a sounding quiver; for I claim

“ No less than PHEOBUS, my descent from JOVE.

And

Ver. 100. *Natal gifts.*] οπτηρια, *natale donum*, which it was the custom amongst the antients to give *spelandi causis*. They are sometimes the same with ανακληπτηρια, the gifts which were given the bride when she was unveiled, the third day after marriage. *Vulcarius*. So Nonnus

Ηφαιτη σοφον εγρον, οπερ καιρε κυπρογενειη,
Ταξινηρος Φειτος οπως απτημον ειν.

The work which Vulcan for bright Venus form'd
A natal present for the God of love.

Brontes, i. e. *Vulcan*: and we find from this passage in our author, that this was a name of *Vulcan*. The original of the 102d verse is very expressive of the violent pulling the hair from

Vulcan's breast: ολοφας δε βινηι: the word ολοφας conveys the sound: I know not of any to answer it better than that in the text.

Ver. 104. *Alopecia.*] Αλωπηξ, so the author calls that disease, which *makes the hair fall off the head*. See Pliny's Natural History, I. 28. c. 11. There are two reasons given for this name: the first, *quod* (Αλωπηξ) *Vulpes simili aspectui maxime obnoxia est*—the secon (and that mentioned by the scholiast) is, because wherever a fox stalks, that place becomes barren. *Frischlinus*, as Spanheim observes, is mistaken when he says, Αλωπηξ is by analogy for Αλωπικα: since the disease is by Hippocrates called Αλωπηξ. *Libro viiiι πεδινων*. See. 9.

“ And if perchance some savage huge and vast
 “ A victim to my shafts hereafter fall,
 “ That victim shall be yours : the glorious prey
 “ Shall glut the Cyclops with a rich repast.”

110

She spoke, 'twas done ; commanded, and was arm'd.

FORTHWITH th' Arcadian Gods retreat she sought :

115

Nor sought in vain : for midst his bellowing dogs

A

Ver. 114. *She spoke.]* Εἶπεντος, οὐ δὲ στρέμονος αφαρ δὲ ωπλισσαο Δαιμόνος. The line before us is beautiful and excellent: That famous passage which Longinus quotes from Moses bears great similitude to this, in the celerity of the performance. *Let there be light*, says God, *and there was light*: though, as Mr. Smith observes, there is peculiar beauty in the manner Longinus quotes it. “ God said—What? Let there be light, &c.—That interrogation between the narrative part and the words of the Almighty himself, carries with it an air of reverence and veneration. It seems designed to awaken the reader, and raise his awful attention to the voice of the great Creator.” There is a passage of almost equal excellence in the *Psalms*—“ for he spake, and it was done ; he commanded, and it stood fast.” Callimachus wants nothing but the grandeur of the subject to render his passage as truly sublime. However, it is a striking instance of our author's distinguishing excellence and characteristic conciseness. *Elegans & præclarus omnino hic versus, quo uno, imperata à Diana Cy- clopis Tela : eadem ab iis continuo fabrefacta : usque induita jam dea in uitur.* Cujus planè insignis velociates, seu tam multa paucis ades verbis complectentis hic poetæ nostri locus, meruisset utique at à Longino, aliisque sublimis maxime dictiōnis magistris non suisset fratermissus. So Spanheim.

Ver. 116. *For midst, &c.]* The following lines from *Gratius*, will cast some light on this awkward employment of the God *Pan*:

*Ergo ubi plena sua rediit victoria fine
 In partem præde veniat comes, & sua norit
 Præmia : sic operi juvent inservisse benigno.*

L. 1. ver. 246.

And these again from *Grotius*, will illustrate our author here too,

*Hic et semiferam thoum de sanguine prolem
 Finxit. Non alio major (sub) peccore virtus :
 Seu norit voces, seu nudi ad pignora martis.
 Thoës commissos (clarissima fama) leones
 Et fabire astu, & parvis domuere lacertis.
 Nam genus exiguum, et pudeat quam informe
 fateri
 Vulpinâ specie, tamen hoc exacta voluntas.*

L. 1. ver. 253.

We shall very little doubt of the spirit and fierceness of these little beasts, who daily see such instances of it : Sir. R. Blackmore's *Fuylian*, may be almost excused, when speaking of them, he says,

Rais'd to the clouds the sprawling mastiffs fly,
 And add new monsters to the frighted sky :
 Some stretch'd out in the field lie dead ; and
 some
 Dragging their entrails on, run howling home.

What I translate *Spartan* dogs, are called in the author Κυνοεγίδαι, which the scholiast tells us, were so called from a place of the same name, *Cynosurus* in *Laconia*; they were half dog, half fox. The excellency of the *Spartan* dogs is spoken of by all the classics: many passages

A lynx's flesh dividing, him she found :

Pleas'd from the pack, or ere the boon she asks
 Selecting, he presents two hounds half white,
 Three hung with ears that sweep the morning dew, 120
 And one with various spots diversify'd :
 All staunch the rous'd up lion fierce to seize
 Blood-happy ; and indignant to the stall
 The growling monarch drag ; seven more he gave
 Of Spartan breed (all fleetier than the wind :) 125
 To scent the flying fawn, the sleepless hare,
 The branching stag, the fretful porcupine,
 Or trace the footsteps of the bounding roe.

And

sages from which may be found in the 1st chapter of the 3d book of *Meurius's Miscellanea Laconica*, where he treats of the Spartan dogs, very fully ; and to which the reader, desirous of information on these subjects, is referred.

Ver. 125. *The sleepless hare.* Οὐ πυρτὰ λαγῳος is the original : where the author alludes to the common notion, that hares sleep with their eyes open : *Oculis patentibus dormient lepores*, says Pliny : and (as Frischlinus observes) Elian tells us, “ it is natural to this animal to sleep with its eyes open : ” whence by Nicander it is called *διέπεμπος* (*qui si apertis oculis dormiens.*) And Oppian in his *Cynegetics* attributes *αγνύστων* *insomniam* to them.

Αὐταρ εργάλμος χαροπον σπαττεσιν οπωπατ
 Καθον αγενπανη κεκορυψηεσα ————— ”

and again he says,

———— εποτε γαρ δη
 Τα τε ετι β εφαροιν αποθη ξυρεε ελαστο.

From this notion arose the proverb of *lepus dormiens*, which, according to Erasmus, may be applied to those who pretend to one thing at the same time that they do another : *quadrat in eum, qui quod non facit, id facere se assimulat : aut quod facit id se facile diffimulat*. He adds, *neque perperam, opinor, dicetur et in timidos* : and indeed this seems to me the best and most natural meaning of the proverb ; taken in which sense I know none so good an explanation of it, as the intimitable Shakespeare’s character of Falstaff in the 9th and 10th scenes of the last act of the first part of king Henry IV. If I remember right, Chambers, in his dictionary, informs us, that “ the eye of an hare is too big and round for the lid to cover it, even when asleep, so that the creature sleeps as it were on the watch : ” and he adds, “ there is a disease called *lagoptalmia*, which arises from a contraction of the upper eye-lid, which prevents its being able to cover its part of the eye : so that the patient is obliged to sleep with the eye half open, after the manner of hares.” See his Dictionary.

AND now equipt to high Parrhasia's mount
 The Goddess leads : where, wond'rous sight ! behold 130
 Proud o'er the summit five tall stags advance,
 Immense as bulls : their beamy antlers shone
 With gold resplendent : rich Anaurus banks
 Ere fed the lordly beasts : sight so august
 With pleasing admiration, as she view'd, 135
 Raptur'd the Goddess cries : “ A prey like this
 Well merits our acceptance, well deserves
 † Diana's first gift-offering to be made.”
 Light o'er the unbending turf the Goddess flies,
 Five was the sum : and four she quickly caught 140
 To whirl her flying chariot ; but the fifth,

A future

Ver. 132. *Their beamy antlers, &c.*] Horned animals were consecrated to the moon, we find as well as the sun. See Hymn to Apollo, ver. 85.

Ver. 135. *With pleasing admiration.*] Εταφεις is properly translated by *mirataes*, ιδαπασσεις, οβαστησι; *immisisti*, in the Latin translation is absurd : the text once was επαφεις ; the οβαστησι—*obstupuit visu* Æneas, & *stupet—obtutuque hæret defixus in uno*, of Virgil explain the sense of the author.

Ver. 141. *To whirl her flying chariot.*] When Spanheim imagined that Callimachus differed from the ancient remains, which we have of Diana in her chariot drawn by stags, he did not consider the original with his usual excellent accuracy : for the author no where says, that her chariot was drawn by four stags ; but that she caught four—να δοιαρρα φεγωτ— to whirl her flying chariot ; — “ that they might do it.”

† See Muntington, vol. 1. p 109.

but it by no means follows from thence, that they were all of them to be employed at once. I rather take notice of this, because all the old remains, we meet with, represent Diana, drawn by a pair only ; and the authors who mention either the chariot of Diana, or any other deity, seldom mention any more than two beasts or whatever else were employed. *Cervi currum subiere jugales*, says Claudian : *Cybele* is ever seen and spoken of as drawn by two lions ; *Venus, junctis oloribus* : *Ceres* by two serpents, *Bacchus* by two tygers, or some beasts of that kind. “ Spanheim observes, that stags were sacred to Diana, not only for their swiftness but also for their longevity : and thence were esteemed a symbol of eternity, which the ancients represented as well by the moon as the sun.” See Hymn to Apollo, note 59.

A future labour for Alcmena's son

By heaven's dread empress destin'd, fords the flood

Of rapid Celadon : and, breathless half,

Securely

142. *A future labour.*] The original is

— Αἰθλίον Ἡρακλῆι
Υἱατὸν οφέα γενοίτο —

which they translate, *Certamen Herculi ultimum ut effit.—Non ultimum tamen, ut hoc loco, inter duodecim Herculis certamina cerva hæc Χεισονεις, ab eo domita, sed tertium recensetur ab Euripide, says Spanheim: and so Grævius—Non ultimum fuit certamen Herculis, sed tertium Apollodorus tradit: itaque legendum usus est, i. e. postea, postero te pone. But both these learned men, by some inadvertency, mistook the sense of the author, and were misled by the error of the translator. For Collimachus never intended to say that this was the *ultimum*, the last labour of Hercules: *υἱατόν* in the author must be taken adverbially, for *postremum, postmodum*, which signification it very frequently bears; and in which the author plainly uses it, Hymn to *Dilos*, ver. 171.*

Καὶ νῦν ποτὲ ξύνος τις ελευσεται αὔριν αἴθνος
Υἱατὸν —

i. e. *conmune quoddam nobis veniet bellum postmodum*; and again in the fragments collected by Dr. Bentley,

Αἴθνεις θαυμεῖν, η υἱατὸν οργησσασθαί. i. e.

Utinam morereris, aut nunc postremum saltares.

So that the author is no ways disconsonant with the rest who mention these labours, and there is no need of alteration, since he in plain words says no more, “than that Juno preserv'd this stag to become hereafter one of the labours of Hercules.”

Ver. 143. *Fords the flood.*] Υπερ ποταμού φυγασσει,—so the author. The preposition *υπερ* does not signify here *au* but *ultra*, as Spanheim observes, though it has been taken in the former sense by the editors of this author, and Vulcanius translates it,

—Quæ Juonis ope ad Celadonta refugit.

but the true meaning is what is expressed in the translation. This kind of animal is remarkable for taking the water, when priest, as well as for its own pleasure; of which various authors speak: Thomson, in his beautiful seasons describing the stag chace, tells us,

Oft in the full descending flood he tries
To lose the scent, and lave his burning sides:
And Sir John Denham, after describing the
chace, &c.—adds,

Then to the stream, when neither friends, nor
force,
Nor speed, nor art avails, he shapes his course:
Thinks not their rage so desperate to effay
An element more merciless than they:
But fearless they pursue, nor can the flood
Quench their dire thirst; alas, they thirst for
blood!

To him Vanier, in his *Predium Rusticum*, seems to have been indebted, when speaking of the same thing,

In celeri cum nulla super fiducia cursu;
Nulla fugæ, spes nulla doli: qua jola salutis.
Occurit via, præcipitem se cervus in altum
Flumen agit: prono nantem rapit alveus amni,
Etc.

In another part of the same charming work, he mentions this remarkable particular of the stags,

Nec tua præcinctes duætis vivaria lymphis:
Scilicet oppositus cervos remorabitur amnis,
Horrida, qui timidum quinquam pecus, æquora
tranant:
Lata petant Cypris ut trans mare pascua terris.
Alii, in alterius tergo capita alta reponunt:
Alienæ etq[ue] vices, & qui prior agmen agebat
Poytromus, & t[em]p[er]o fulcitur amico.
Novæ caesi terram, nota sed odore sequuntur;
A lura p[ro]p[ter]a bus cælo stant cornua telis,
Remorumque loco pedibus vada salta propulsant.

Securely pants on Cerynea's brow.

145

Girt with thy golden zone, with arms of gold

Richly caparison'd, I see thee mount,

Parthenia, virgin queen (from whose dread arm

Destruction lighten'd on earth's giant sons)

I see thee mount thy chariot, flashing gold :

150

While the stags proudly champ the golden bit.

But whither bore thee first thy rapid wheels ?

To Thracian Hæmus : whence the north-winds blasts

Thro' loop'd and window'd raggedness infest

The houseless habitants :—but whence the torch

155

Light-shedding didst thou hew ? Whence shot the flame

That

Ver. 146. *Golden, &c.*] The dress and ornaments, &c. of Diana we find were golden also, as well as those of *Apol'o*. See Hymn to *Apollo*, note 52.

Ver. 153. *Whence the north-winds, &c.*] The original is,

—Εἰθεν Βορέω καταιξ

Ἐρχεται, αχλανοις δυσκεα κηνυοις αγεται.

The latter part of which they translate — nudis hominibus gravi frigore infestans, which, beside the misunderstanding of the word *αχλανοις*, is not *Latin*; and therefore, as Dr. T. Bentley, in his edition, corrected the one, he ought to have corrected the other error; which he has not: translating it—*Nudos homines frigore infestans*—although he knew *αχλανοις*, was the same as *δυσχλανοις*, *vili, attrito, levii amictu indutis*: *flos non satis crassus, ac proinde*, says he, *arcendo frigori Thracio omnini impari*.—That this is the true sense of the word, *Spanheim* sufficiently proves.—In the foregoing lines *Diana* is said to

have gone to *Thracian Hæmus*, but why to this mountain rather than any other? “ Either, says *Spanheim*, because it was a very commodious place for hunting; or because this deity, under various names, was peculiarly worshipped in *Thrace*.”

Ver. 155. *But whence the torch, &c.*] Having now equipped the Goddess with all her attributes considered as a huntress, or *Diana Argentea*, having given us an account of the origin of her bow, her dogs, her attendants, her beasts that draw her chariot, and the like: he next proceeds to a very particular attribute of hers (considered as *Diana Lucifera*) which is the *torch* wherewith we always find her, in that character, represented; and of which we spoke ver. 15 of this hymn. Whence she first procured this torch (from which she had the name *Δαρεχος*, or torch-bearer, and for which the petitions *Ju iter* in the place above-mentioned) is the subject of the following lines; and taken in that sense, the meaning, otherwise very obscure, is extremely plain.

That gave the kindling touch? Olympus mount
The first supplied: the unextinguish'd blaze
Of Jove's blue lightning, flashing gave the last.

GODDESS, how oft you bent the silver bow
Sportful exploring? From the twanging cord
The first shaft quivers in an elm's tough hide:
An oak receives the second: and the third
A panting savage in the wounded heart

160.

Feels

The passage should be read with two interrogations.

Πε δ' εταρης πευκην;

the answer to which is in the next line,

Μυσφ ει ουλυμπιων.
and,

Απο δε φλογος ηψαο πονην;

the answer to which is again in the line following,

— φλογος ενεκης αυτην
Ασβετε τοφα παρος αποσαδησο κηρανοι.

It is observable, that this *torch*, or whatever name you please to give it, was, according to our author taken from the *pine-tree*, whose pitchy substance renders it most proper for this use.

Ver. 158. *The unextinguish'd blaze.*] Since Diana, in this character of Lucifer must be considered as the *moon*, it seems highly probable that the author in this passage alludes to her shining with *borrowed lustre*: and it will be still more probable, if we recollect, that Jupiter, may be understood taken for the *sun*, the *solar fire*, or *orb of the sun*, as Apollo for the solar light; whence Jupiter is called *Annon*, as was observed, Hymn to Jupiter, note 75. The word *ασβετε*, *unextinguished*, may very properly be applied to the *sun*, who is never like the

moon, *extinguished*, but always shines with a *full orb*. Spanheim hints, that it is very probable the author's speaking of this *flame descending* from *Jupiter* to light Diana's torch, might proceed from some knowledge Callimachus had of the fire sent down by God from heaven to consume Aaron's burnt-offering, *Leviticus ix. 24.* “ And there came a fire out from the Lord, and consumed the altar with the burnt offering, and the fat; which when all the people saw, they shouted and fell on their face.” But I think, it seems plain, there is very little similitude in any one circumstance (nay not in the very action of sending down fire) between this of our author and that of the scripture, and therefore (to use lord Bacon's words) *Nos omnem in hoc genere licentiam nobis ipsis interdicamus, ne forte igne extraneo ad altare Domini utamur.* The reason given above very well and fully explains the matter, so that we have no occasion to seek further. The epithet *silver* given to Diana's bow, ver. 160. may be applied to the moon, no less than *gold* to her other accoutrements. Her rays, i. e. her *bow* are of a *silver* appearance: Frieslinus says, *Habituum & currum Diana describit, ut majestatem & divitiam ejus potentiam adumbret, qua non impertinentur de aureo lunæ colore, & velocitate cursus intelligi possunt.* Thus both *gold* and *silver* are, we see, assigned to the *moon*.

Feels trembling! To far nobler game the fourth 165

Than trees or savages, directs its way:

I see it fly—dread hissing thro' the air,

Wing'd with destruction to those impious states,

Where hospitable virtue dies contemn'd,

And justice lives a name ! How wretched they

170

Whose crimes incur thy vengeance? Flocks and herds

Of rot and pestilence wide-wasting die:

Hail levels all their labours, herb, fruit, grain :

Their blooming offspring gray-hair'd fires lament:

The

Ver. 170. *Wretched they, &c.*] These lines of our author, where he denounces curses and blessings on the unrighteous and righteous states are most remarkably excellent: every word is expressive through the whole: the curses the most severe, the blessings the most elevated. Pestilence, war, famine and desolation, are opposed to plenty, riches, health, long-life and peace: but there is one thing which above all, adds to their beauty, and that is, the great agreement and similitude we find in them to several of the finest passages in scripture: every one of which it would be too tedious and unnecessary for me to point out. I shall therefore only give you some of the most striking that occur to me, and whoever will give himself the trouble to search for more will find his labour well employed. So for the first part, in the *Psalms* we find, "He destroyed their vines with hail-stones: he smote their cattle also with hail-stones: he gave up their cattle also to the hail and their flocks to hot thunderbolts: he gave their life over to the pestilence." Or according to the *Hebrew*, "their heads to the murrain?" *Ps. lxxviii.* Again in *Deuteronomy*, "The Lord shall make the pestilence

cleave to thee, until he have consumed thee off the land, whether thou goest to possess it——.” xxviii. 21. See this whole chapter, where are recorded the blessings for obedience, and the curses for disobedience.

Ver. 174. *Their blooming, &c.*] In the original κεισται δέδηροπτες εφ' οὐαστοῦ—that is (are not killed, trucidant) but *tondentur*, are shaved for them, because it was the custom to shave the beard upon the death of friends, as a token of grief; so Ovid,

*Non mihi te licuit lachrymis perfundere justis,
In tua nec tonsas ferre sepultra comes.*

And again Statius,

*At genitor, sceptrique deus cultusque tonantis
Injeicit ipse regis : tergeque & petiore fusam
Cæsariem ferro minuit.* —

A misfortune severer than this cannot sure befal mortals, an evil so contrary to the course of nature, as old *Cato*, speaking of the death of his son, tenderly observes — *Cujus à me corpus exhumatum est, quod contra decuit ab illo meum.* *Fischlinus*, upon the passage in our author, tells us, *Bellicas clades signo denunciat: sicut crassis*

The wretched women or in child-beds pangs

175

Midst poignant tortures perish ; or resign

Far from their native climes th' unwelcome birth,

But born to perish, and brought forth to die.

But whom thy genial smiles protecting view,

“ Oh

Crrffus Cyro respondit, in pace parentes à liberis, in bello liberos à parentibus sepeliri. I am rather apt to imagine the author meant not to denote the calamities of a war, as this misfortune then, though great, is not wholly unexpected, whereas he introduces it as the immediate effect of resentment; and such calamities unexpected appear much more dreadful. The passages I shall go on to bring you from scripture will best explain my meaning. In *Exodus*, it is said, “ The Lord smote all the first-born in *Egypt*:” and “ There was a great cry in *Egypt*, for there was not a house where there was not one dead.” *Exod.* xii. 29, 30. And *Job* speaking of the wicked man says, “ If his children be multiplied it is for the sword: and those that remain of him shall be buried in death.” xxvii. 14, 15. “ *Ephraim* shall bring forth his children to the murderer,” says the prophet *Hosea* ix, 13. See too ver. 16.

Ver. 175. *The wretched women*] Barrenness, we find from many passages in scripture was looked upon as the greatest misfortune: hence we find it denounced as a curse — Give them, O Lord — what wilt thou give? (where the prophet seems to recollect something of the most severe nature) by that solemn question and awful pause — give them; he proceeds — *a miscarrying womb and dry breasts*, *Hos.* ix. 14. but in *Callimachus* something more miserable yet is threatened. The women with their births were to be destroyed, to die amidst their pangs, or if they did bring forth, they were to bring forth a race quickly to perish in foreign countries. Our Saviour pities the women, that at his coming should be with child. “ Woe to them that are with child, and to them that give suck in those days.” *Matt.* xxiv. 19. And in *Deuteronomy* xxviii. quoted above, we find a most elegant

and pathetic passage, where speaking of the miseries of a siege, it is said, “ The tender and delicate woman among you, who would not adventure to set the sole of her foot upon the ground for delicateness and tenderness, her eye shall be evil towards her young one that cometh out from between her legs, and toward her children which she shall bear: for she shall eat them for want of all things secretly in the siege and straitness wherewith thine enemy shall distress thee in thy gates.” And this we find to have really happened in that most shocking siege of *Jerusalem*, of which the Jewish historian gives us so terrible an account.

Ver. 179. *But whom, &c.*] We come now to a more pleasing view: to a sight of the blessings which crown the virtuous after we have seen the terrible ills that await the wicked and impious. The 128th *Psal* begins most beautifully thus — “ Blessed are all they that fear the Lord, and walk in his ways. For thou shalt eat the labour of thine hands: *O well is thee, and happy shalt thou be*: (for using which in my translation, I hope, there needs no apology) Thy wife shall be as the fruitful vine upon the walls of thy house, thy children like olive-branches round about thy table, &c. — again — “ That our garners may be full and plenteous, that our sheep may bring forth thousands and ten thousands in our street: that our oxen may be strong to labour, that there be no decay, no leading into captivity, and no complaining in our streets.—Happy are the people that are in such a case, yea, blessed are the people who have the Lord for their God.” *Psal.* cxliv. *ad fin.* And again — “ Thou crownest the year with thy goodness, and the clouds drop fatness: they shall drop upon the dwellings of the wilderness, and the little hills shall rejoice on every side.

*

The

" Oh well are they—and happy shall they be!"

180

Distinguis'd plenty crowns the laughing fields,

The cattle bring forth thousands: hand in hand

Fair peace and plenteousnes around them rove:

Nor death approaches there, till ripe with age

Gradual they drop contented to the grave:

185

Discord, that oft embittering social joys

Amidst the wisest comes, comes never there:

Union and harmony triumphant reign, . . .

And every house is concord, peace and love!

GRANT Goddefs, grant my faithful friends may prove 190

Of that blest number: Oh assign thy bard,

Amidst that number place! So shall my soul,

The future hymn chaunt raptur'd—theme divine,

Sacred to fair Latona, and her race.

APOLLO

The folds shall be so full of sheep, the vallies shall stand so thick with corn, that they shall laugh and sing." *Psal. lxxv. 11.* And in *Deuteronomy*. " Blessed shall be the fruit of thy ground, the fruit of thy cattle, the increase of thy kine, and the flocks of thy sheep." chap. xxviii. See Hymn to *Apollo* note 74. and 60.

Ver. 184. *Nor death, &c.*] Long life is every where in scripture promised as the reward of obedience.—" Thou shalt come to thy grave in a full age, as a shock of corn cometh in its season." *Job v. 26.* and in *Proverbs*, we find.—" The fear of the Lord prolongeth days, but the years of the wicked shall be shortned," chap.

x. 27: The conclusion is like that in the *Psalms*.—" Peace be within thy walls, and plenteousness within thy dwellings." *Psal. cxxii. 7.* I have forborn swelling my notes with passages from antient authors, because we shall certainly find none equal to these from the scripture, and because the reader, if he thinks proper, may find many already gathered to his hands by the very learned *Spanheim*.

Ver. 190. *Grant, &c.*] *Callimachus* always shews the excellence and generosity of his sentiments, by recommending his friends to the regard and protection of his deities. See Hymn to *Jupiter*, ver. 109.

APOLLO and DIANA;—sacred chief

195

To thee chaste queen, and thy immortal deeds:

Thy every attribute shall there be sung,

Thy dogs, thy bow, thy quiver and the car

That whirls thee brightly gleaming thro' the sky,

When to JOVE's court repairing: thy approach

200

At heaven's eternal portals PHOEBUS waits

With

Ver. 199. *That, &c.*] Here Diana appears in a new character: entering the celestial regions in all her pomp and glory: we see the superior dignity and eminence of the Goddess: all the deities rise to her,

—The heavenly guests
All graceful rise—and by Apollo's side
Her seat she takes sweet-smiling—

The word θυντη in the original, which I have rendered by *brightly gleaming*, refers to her as the moon, and consequently justifies that translation: and in that character *Aeschylus* calls *Diana* Νύκτος οφθαλμος, *the eye of the night*; and “*Phornutus* (says *Spanheim*) tells us *Diana* was called *Dielynya* (see ver. 270.) by the Greeks δια το δίκερον seu βαλλον τας ακτων, from darting forth rays.”

Ver. 200. *Thy approach, &c.*] *Apollo* and *Mercury* are said to meet *Diana* at her entrance into heaven, because they both were worshipped by the Greeks at the entrance, or in the courts before houses; and there called προπυλαι. So the scholia on *Ariophanes*, ελον ειχων Εγυνιδευοντες εργο των διγενων. “Because he was the God of thieves, and therefore was set before the doors to guard the houses.” So in the *Electra* of *Sophocles*. Φοισε, προσατερει, οτι προ των διγενων ιδευται, and, “in *Macrobius*, it is said, *apud Gracos Apollo collitur qui Θυεος vocatur: ejusque aras ante fores suas celebrant, ipsum exitus & introitus demonflrantis potentem. Idem Apollo apud illos et Αγυιες*

nuncupatur; quasi viis praefitus urbanis: illi enim vias, quae intra pomaria sunt Αγυιας appellant. Besides, another reason may be given for Mercury meeting Diana, or Luna oriens, because that constellation, like the moon, rises at the evening, and sets in the morning. So that thus a two-fold reason may be found for these two, rather than any other, meeting Diana: the one, from the religion of the Heathens, the other physical, or from astronomy. *Spanheim*.

These observations of *Spanheim* confirm the general tenour of the remarks, that these fables in the *Heathen Mythology* have a constant reference to natural things. *Apollo*, or the *Sun* was, without all doubt, worshipped as Θυεος, placed before their doors, &c. to shew him, as *Macrobius* expresses it, *potentem exitus & introitus*; and in reference to the works of the material light it is said in the *Psalms*,—“Thou makest the *outgoings* of the *morning* and *evening* to rejoice.” *Psal. lxxv. 8.* Upon this view, all the mythology and every name relative to this subject may be fully understood. The name ακακνος given to *Hermes* seems designed to obviate the disgrace commonly thrown on him as the God of thieves, &c. for we are told, it comes from words implying his *doing no evil*, ο μηδεος κακε παραπτων ει, says the scholiast: a good epithet of the planet *Mercury*. For my own part, I don't see how ακακνος can come from ακακος. I should rather imagine it came from ακη & κακω. (ακη) inarbit adurit.) which would give an apt meaning to the word, as applied to the planet.

With Acacesian Hermes : This thy arms
 And that the produce of thy sports to take :
 Such erst APOLLO's task, or ere at heav'n's
 Blest banquets gread Alcides found a place,
 Whose is that duty now : the rich repast
 With thee approaching, at the gates of heav'n
 He waits unwearied. Him mean time the Gods,
 But chief his envious stepdame, ceaseless scoff
 In pleasant vein, when from the car he bears
 A bull's vast weight, or by its hind-leg drags,

205

210

Impatient

It is no wonder the author should place *Hercules* in this situation, as we find him so much renowned for his good stomach, so famous for his voraciousness and excess as well in eating as drinking. Hence he had the name of *Addephagus* and *Pampagus*. See ver. 226. The drunken *Hercules* is a well known remain : and *Hercules* his goblet is scarce less famous than himself. *Herculem fictores veteres non sine causa eum poculo fecerunt, sed et nonnunquam easabundum et ebrium : non solum quod is heros bibax fuisse perhibetur : sed etiam quod antiqua historia est, Herculem poculo tanquam navigio ventis immensa maria transisse. Ego tamen arbitror non poculo Herculem maria transvectum sed navigio cui scypho nomen fuit : Ita ut supra cantharum & earchesium & a cymbis derivativa cymbia, omnia haec asseruimus esse navigiorum vocabula.* Macrobius Saturn. l. 5. c. 21. There are, who have looked upon this story of *Hercules* his sailing in a cup to the delivery of *Prometheus* or man, as an allegory of our Saviour, coming in the flesh — in carne tanquam fragili vasculo ad redemptionem humani generis — as lord *Bacon* expresses it. There seems a manifest allusion in the fable : our mortal bodies are called earthen vessels in scripture. See 2 Cor. iv. 7. and in many other

respects *Hercules* seems darkly to figure out the Redeemer. See note 216.

Ver. 209. *Eccl's.]* See Mr. *Pope's Homer*, b. 5. v. 517. and note.

Ver. 211. *A bull's, &c.]* I have endeavoured to give some expression to the passage by making the sound imitate the sense, though not in the same manner with the author,

— Η οτε χλευν
 Καπρον οπισθιδιον φεγον ποδος ασπαιροντα

there cannot be a more happy line, nor a word so proper as *οπισθιδιον*, expressive entirely of the spurning of the beast's leg as *Hercules* drags it along : and the spondee in the dactyl's place at the end of the verse, is judiciously introduced to express the toil and labour; which I have attempted to do in the translation, by all monosyllables and the hiatus.—The word *πωνκετη* in the next line, which is rendered *alloquitur*, the scholia explain by *Σωφρονξει*—*Aeschylus uses it*,—*Πωνκετη ευλογοστινεθετημαχον* where *πωνκετη* is explained by *συντιξετη* and *σωφρονξετη*, intelligentem ac moderatum reddite.” So that the proper sense of the word is *moneo, sapere vel resipere facio*—and in the author it is used in this sense ironically—“ He advised you in this crafty and sarcastic manner.”

Impatient spurning, a wild boar's huge bulk
 Slow up heav'n's steep—while thee in crafty guise
 Goddes he thus bespeaks : “ On noxious beasts
 “ Employ thy darts : that mortals may bestow
 “ Alcides the preserver's name on thee !

215

“ Suffer

Ver. 214. *Hercules's speech.*] Nothing can be more in character than the speech which *Callimachus* hath put into the mouth of *Hercules*; how well do the strength and shortness of the sentences speak the bluntness and choler of the speaker? The first line is admirable; without any sort of ceremony, he tells his mind; and very properly touches upon his own merits. But the concluding stroke has something in it inimitable; Εαλλ' επι και τος. The scholiast makes a most curious remark upon his bidding *Diana* destroy the larger beasts. Διατην Αδηφαγιαν τα-μειω των Ζωων καλενει αυτην αγρενει! He wanted them to satiate his hunger! Alas poor *Hercules*—and miserable heaven!

Ver. 216. *Alcides the preserver, &c.*] The original is,

Ira θυντιοις βούθοις
 Ος επε κικλησκωσιν.—

which doubtless, according to *Huetius*, should be read Θυντοις σε βούθοις—ut homines te auxiliaricem, tanquam me, innocent. *Chrysostom* tells us, he was called “ *Αλεξικανος* and *Σωτηρ*, not for the reasfons here hinted at by our poet, nor for ridding the earth of destructive animals and the like, but for punishing and destroying tyrants and wicked men.” In the island of *Thasos* the people looked upon him as their saviour: “ And we are told by *Ravelin* (says *Banier*) that there are coins whereon this title is given him. If father *Tournemine* shall ever make good his assertion, that most of the heroes of antiquity were only Pagan copies of the *Messiah* known to all nations by a remainder of the traditions which they had distorted, doubtless he will not omit to make mention of *Hercules* the saviour, worshipped by a people whom *Pausanias* and *He-*

rodotus make to have been originally from *Tyre* in *Phoenicia*, a country so near to that where the prophets lived, who have said so much of the *Messiah*. No doubt he will also trace the resemblance which *Seneca* finds between them, and it must be owned, that either the tragic poet had borrowed the pompous ideas wherewith he embellishes the story of that hero's death upon mount *Oeta*, from the accounts delivered at *Rome* under the reign of *Tiberius*, of the saviour's death upon mount *Calvary*, or, it will not be easy to find out what could so exalt his imagination.” See *Banier's Mythology*, vol. 4. b. 3. c. 6. the reader is desired particularly to remark this passage; which will greatly confirm the before-mentioned observations: we may remember that *Hercules* was the son of a *God*, begotten on a mortal Mother, &c. There is something very peculiar in an expression of the author's in the 159th line γυνα θεωθεις quoad membra in dcum mutatus which I have translated.

His corruptible part immortalized: and which seems to borrow light from the passage quoted above, as well as from the following out of the *Hercules Octaeus* of *Seneca*.

HERCULES.

Non mc gementis stagna cocyti tenent, 1963
 Non puppis umbras furva transvexit meas:
 Jam parce, mater, questibus. Manes semel 1965
 Umbrasque vidi: quidquid in nobis tui
 Mortale fuerat, ignis evectus tulit.
 Paterna caelo pars data est, flammis tua. 1968
 Proinde planetus pone, quos gnato paret
 Genitrix inerti: luctus in turp's eat. 1970
 Virtus in astra tendit, in mortem timor.
 Praesens ab astris. mater, Alcides cano:
 Pena cruentus jam tibi Euryleus dabit:
 Curru superbum vecta transcendes caput.

AE

“ Suffer the harmless goat, the timid hair
 “ Secure to range ; ought injure they mankind ?
 “ Poor is the triumph there : the wild boars waste,
 “ The wild bulls level all the blooming year : 220
 “ These are man’s foes : pour all thy rage on these.”

Thus speaking, all indignant he bears off
 His burden, labouring : tho’ on Phrygia’s mount
 Beneath the sacred oak, immortaliz’d

His

Me jam decet subire cœlestem plagam ; 1975
Inferna vixi rursus Alcides loca.

I have quoted the whole passage to let the reader see how similar it is to several parts of scripture : and first, ver. 1963. “ Thou wilt not leave my soul in hell,” &c. *Psal. xvi. 10.* St. Peter explaining this prophecy of Christ, (*Act. ii. 24.*) says, “ Whom God hath raised up having loosed the pains of death, because it was not possible that he should be holden of it. 1965. “ Daughters of Jerusalem weep not for me, &c.” *Luke xxiii. 28.* Christ being dead dieth no more, death hath no more dominion over him. For in that he died, he died unto sin once, but in that he liveth, he liveth unto God, *Rom. vi. 10.*

1970. Let not your heart be troubled, &c.—In my father’s house, &c.—I go to prepare a place for you, &c.—See St. John xiv. 1, 2, & seq. what Hercules says to his mother of her future triumph over Euryalus, 1972. seems to have great reference to what Christ promised his disciples, those that believed on him. See Matt. xii. 53. concerning their victory over, and treading upon the head of the serpent and all his devices. “ In my name they shall cast out devils ; they shall speak with new tongues, they shall take up serpents, and if they drink any deadly thing it shall not hurt them ; they shall lay hands on the sick, and they shall recover. So speaking he was received up into heaven.” See St. Mark xvi. 17.

This was a revenge indeed upon Euryalus, this was riding triumphantly over his proud head. 1975. “ I leave the world, and go to the father, *John xvi. 28,* and I come to thee—xvii. 11. See *Act. i. 9, 10, 11.*

1976. Through death, he might destroy him that had the power of death. *Heb. ii. 14.* So “ when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, death is swallowed up in victory—O death, &c.” See *1 Cor. xv. 54.* He will destroy death for ever. *Isai. xxv. 8.* on such the second death hath no power. *Rev. xx. 6.* See also ver. 14. and to him that overcometh, faith Christ, will I give to sit with me on my throne, even as I overcame and sit with my Father in his throne, chap. iii. 21. xxi. 4.

Ver. 224. Beneath the sacred oak, &c.] It deserves attention, that our poet should fix the place of Hercules his immortalizing, his shaking off the human, and assuming the divine nature, *υπὸ Δέντρῳ*, under the oak, the sacred and emblematical tree ; of which the scriptures make so much mention, and which was doubtless a sacred emblem of the divine covenant entered into by the eternal trinity for the redemption of man : The word for oak in the Hebrew is the same with that which signifies an oath, *אָזֶן*, whence comes *Azim* אָזִים as was before remarked, Hymn to *Apslz*, note 97, which see. Hence that veneration paid to it at first by true believers :

His corruptible part, he rose a God ;

225

Not yet his hunger ceas'd ; infatiate still,

As when in evil hour Dryopia's king

Theiodamas, he met, and madly slew.

THE nymphs Amnifian from the golden yoke
 Let loose the panting stags, and careful bring,
 Rich provender from JUNO's meadows reap'd,
 Swift-springing trefoil : the immortal food

230

Of

lievers : (*Abraham dwelt in or among the oaks of Mamre* (מַמְרֵה) and there too the Lord appeared to him, *Gen. xiii. 8. xviii. 1, &c.* and hence too that same veneration paid to it by idolaters, who, when they had deserted the true worship, retained the *sign*, but forgot the thing signified. It was peculiarly sacred to *Jupiter*—*Sacra Iovi quercus*, says *Ovid*, and it is no improbable reason of this tradition, that *Hercules* was translated under the sacred oak, “ that the oath of God was principally to the *Son*. See *Psal. cx. 4.* that whereby he was upheld and supported, and that whereby every believer also obtains strong consolation. See *Heb. vi. 18.* for we suppose *Hercules*, in this respect, an imperfect figure of the second person, as observed in the foregoing note ; and in the hymn to *Apollo*, note 97, this particular also of the *oath made to the Son* is remarked. The *Druuids* were particular in their high veneration for the *oak*, and its excrescence, the *Misselfoe*, which, above all other things, gives us the idea of the *branch*, the *righteous branch*, foretold by the prophet *Zecbar. iii. 8.* for *Misselfoe* is a *branch* only, having no *trunk* or *body* to support it ; and it grows peculiarly out of the *oak*, as the *true branch* from the *cath* of God. The *Druuids* had their name from the *oak* Δρῦς, and seem to have been of all others the most pure idolaters, retaining the sacred emblems in the greatest exactness, and with the least mixture. A modern print by Mr. *Hayman* will

give the curious many agreeable reflections upon this subject : it is called the *Conversion of the Britons to Christianity*, and one of those which were intended to give a general history of *England* by cuts : whether that gentleman took the hint from any old copy, I know not, but it is very observable, that he introduces the *cross*, and its preachers, just when the *Druid* has severed the *Misselfoe*, the *branch* from the *oak*, and the rest are preparing to sacrifice.

Ver. 228. *Dryopia's king.*] It is reported that *Hercules*, having past over *Dryopia*, and being prest with extreme hunger, happened to meet with king *Theiodamas*, who wastilling the ground with oxen, and begged of him to give him something to satisfy his hunger : which the king refusing to do, *Hercules* enraged immediately slew him, snatched up one of the oxen, and devoured it so varaciously that he left not so much as the bones. And hence he had the name of Βεφαλος, as is mentioned in the fortieth epigram of the *Anthologia*.

Οαν ανατει μην Βεφαλος.

FRISCHLINUS.

Ver. 231. *Rich provender, &c.*] This part is wholly allegorical, and can with no appearance of reason be otherwise applied : *Juno*, in the Heathen system is the *air* ; her meadows feed not only the coursers of the moon, those which carry and support her, but also *Jupiter's* too, for

Of Jove's immortal coursers ; and supply

In golden buckets cool refreshing draughts

Of heaven's pure water ; to her father's court

235

When moves the Goddess : all the heavenly guests

At her approach rise graceful : while her seat

She takes sweet-smiling by APOLLO's side.

THAT hallow'd day when on Inopus' banks

The Goddess leads the choir, when reign her sports

240

At

for the air is the *fine qua non*, the *pabulum*, food, pillar, support, and nourishment of all things. *Callimachus* speaks in this manner, says *Spanheim*, *quod ab aeris temperie, &c.* “ because on the temperature of the *air*, as the produce and fertility of all fruits and seeds, so also of all *pabulum*, of all food and pastureage depends.” From whence *Anaxagoras* (as *Theophrastus* informs us) affirmed, that the *air* had the seed of all things in it, from which, mixed with water, he held that all plants arose. Add to this the words of *Claudian* concerning these stags of *Diana*.

—*Cervi currum subiere jugales,*
Quos decus esse Deæ primi sub lumine cœli,
Roscida fœcundis concepit Luna cavernis.

and *Petronius*, *Luna innumerabilibus comitata sideribus etiam feras dicit ad pabulum, &c.* See *Spanheim's* note.

Ver. 236. *All the heavenly guests, &c.]* We may have a beautiful idea of this approach of *Diana* into her father's court, when we behold the moon ascending from the hills, and all the *Hoſt of Heaven*, all the stars arising with her, saluting her on her entrance into their courts ; while turning to her brother the *sun*, her face is enlightened, and constantly directed to, and receiving light from him, she walketh along in majesty and brightness through the skies. See *Job xxxi. 26.*

Ver. 239. *That hallow'd day, &c.]* Here the poet begins another part of the hymn : “ Having

thus treated of the majesty and divine authority of the celestial *Diana*, he now proceeds (says *Frischlinus*) to those feasts and anniversary rites, which were celebrated to her honour amongst all nations : but first he exhorts his countrymen and hearers to a religious observance of her worship ; advising them, by setting before them an example in himself to rest from their labours, and to celebrate her honour, denouncing punishments on such as neglect them.”

Luce sacra requiescat humus, requiescat arator,
Et grave suspenso vixere cœſit opus.

TIBULLUS.

This doubtless was the reason why our pious poet would not suffer his oxen to work, and herein perhaps he may rise up in judgment against many a Christian, who during that hollo wed sabbath, that divine day of rest, when the praises of their God are sung in the great Congregation, are far differently employed ; and without mercy to themselves or their cattle, are wearied in a busy toil of pleasure. Our nation too loudly witnesseth this truth, and what will be the consequence of so universal a breach of the sabbath, I dare not even hint in this place. That great man Sir *William Temple* hath fully declared it, and a much greater than he, hath denounced a certain destruction upon every land, where his sabbath is thus profaned ! May we be more wise than to run with our eyes open into such ruin.

At Pitane or Limna ; when the groves
 Of Alæ Araphenides rejoice
 From Scythian Taurus to receive their queen :
 That day my oxen shall from labours cease :
 For tho' Tymphæan, and of stoutest breed 245
 To turn the mellow soil, needs must they drag
 Their limbs o'erlabour'd, weary to the stall,
 When Sol himself stands still : and from his car
 Hangs smiling to behold the lovely choirs,
 Gives time a pause, and lengthens out the day. 250

SAY Goddes ; (for from thee my soul receives
 The heavenly inspiration, which to men
 Less favour'd it reports—) say, what blest isle,
 What city, mountain, port and nymph obtains

Thy

248. *When, &c.]* “ This says *Frischlinus*, is to be understood of the sun, who, after the vernal equinox (or at that time, as appears from *Dionysius*, these feasts were celebrated at *Delos*) continues longer above the horizon : whence the days are lengthened, and the further he recedes from the south towards *Delos*, the longer they continue to be, till the solstice.” This seems highly reasonable, and the passage in this view has all the graces of poetry : but I am apt to imagine with some able commentators, that we have here an imperfect tradition of the great miracle recorded in *Joshua*, and which must have been well known to the whole world. “ *Sun, stand thou still [be silent, marg.] upon Gibeon, and thou Moon in the valley of Ajalon.*

And the Sun stood still, &c.” See *Joshua* x. 12. How satisfactorily this miracle is explained to us, when we consider that the word for *Sun שֶׁמֶשׁ Skemesh*, is very different from that used for the body of the *Sun*, and signifies only the *solar light*, by the motion and action of which in *irradiation*, the planetary orbs are all moved and all perform their several revolutions—this *light* was commanded to be *silent שָׁתַּי, dum*, to cease to *act*, and to exert no more its *power* : which once *silent* and ceasing all must necessarily *stand still*, and no *revolution* be performed, till it should again begin to *act*, and to use its influence. And this consideration will explain every thing of the like sort in the Sacred Scripture.

Thy love's pre-eminence? What fairs divine
Of birth immortal triumph in thy choir?

255

HAIL Doliche of isles, of cities chief
Hail Perga—Hail of mounts Taygetus:
Of ports Bœotian Euripus! But how
To Cretan Britomartis shall I speak
Thy boundless love, unerring huntress, she?
With whose bright beauties fir'd, nine tedious months,
O'er Creta's mountains royal Minos rov'd,
Raging with wild desire: From whom she fled,

260

And

Ver. 258. *Perga.*] From this metropolis of *Pamphilia*, where *Diana* was particularly worshipped, and which as our author tells us was her most favoured city, she had the name of *Pergaia*; many coins are extant with the inscription of Περγαιας Απτερωτος upon them.

Ver. 263. *Minos.*] It has been a circumstance of all others most perplexing in the more ancient history, that the actions of different men with the same names, have been all either applied to one, or wrongly transferred from one to the other. Of this there are numberless instances; among which this of *Minos* is not the least striking; for there were two princes of that name, entirely different in character, the one a wise prince, and a great lawgiver, inasmuch that he was feigned to have been one of the judges of hell: the other, which is the person meant by our author, a warrior, and an inhuman tyrant. Even *Plato* and *Socrates* confound the two *Minos*'s, ascribing to the first what *Homer* says of the second: — “*Meurſius* et *Marsham* (says the ingenious *Ante Banier*) and several others are of opinion that *Minos* the second, was the lawgiver and judge of hell; two titles which I have taken from him and assigned to his grandfather—” and he goes on—“ It is no wonder that the antients fell into this mistake

since almost all of them have confounded the two princes I have spoken of, as also their adventures. As they knew but one *Minos*, they were obliged to make him judge of hell and legislator, and the subject of the fables of the *Minotauro*.”—Hence came all the inconsistencies in the history of *Minos*, and thus the deeds of the tyrant were charged upon the pious legislator: hence he was called by *Homer* οὐρανοφύρως *injustus rex*, by *Catulus*; and by *Philestratus* said to have exceeded all men in cruelty: things incompatible with a character so elevated as that of the infernal judge, and wise lawgiver.—The whole matter is elegantly and judiciously set right by *Banier* in the 3d vol. 2d book, and 8th chapter of his *Mythology of the Antients*.—*Virgil* in his *Ciris* mentions this story:

*Nunquam tam obnixe fugiens Minois amores
Præceps aereis specula de montibus isses:
Unde alii fugisse ferunt: et numina Phœcæ
Virginis assignant: alii quo notior effes
Dicitynam dixerit tuo de nomine iunam.* ver 305

See ver. 272. following.—We find *Diara* very frequently called by the name of *Dictyna*: she had a festival at *Lacædemon* called Δικτυῖα as well as at *Crete*. See *Aeurſius Gracæ feriatæ lib. 2.*

Brito-

And in recesses secret mock'd his chace :

265

O'er precipices rough, o'er rugged rocks

Nine tedious months he rang'd ; nor ceas'd pursuit,

Till on a mountain's summit, ready now

To seize his prey—She sprung from off its brow,

Down to the ocean plunging : Friendly nets

270

Of fishers caught, and sav'd the panting nymph ;

Hence call'd Di^ctynna : and the mountain hence

Di^ctæan : where in memory of the deed

Due rites Cydonians pay : thy chaplets wove

With, or the pine-tree's, or the mastic's boughs,

275

Unhallow'd

Britomartis is properly speaking, no more than a common compound signifying *Virgo dulcis*, from Βριτος, *dulcis*, and παρτης, *virgo*; words of Cretan extraction: the latter of which, as the excellent Bochart has observed, seems derived from the Arabick بُرْتَه, *marath*—so that the author never means to say, that Diana was called *Britomartis* from the nymph (as some have thought) but *Di^ctynna*. See Banier's Mythology, note 2. book 1. chap. 15.

Ver. 273. *Di^ctæan*, &c.] *Callimachus* is generally thought guilty of a mistake in his account of these mountains; *Di^cte* and *Di^ctynna* being two, at different parts of the island of Crete, from the first of which the *Cydonians* are very far remote. To clear up the difficulty some have imagined that Κυδωνις, *Cydonians* in the author, means all the *Cretans* in general, because *Cydonia* was the metropolis of that isle. So *Cydonia* Ζελα are used for *Cretan darts*. The reading, say they, should be Δικτυωνις not Δικταιον. *Di^ctynæus* is not *Di^ctaeus*, says *Collarius*, after *Strabo*. The mountain *Di^ctynna* was indeed sacred to *Diana*, but *Di^cte* to *Jupiter*.

— *Pro quâ mercede canores
Curetum sonitus crepitantiaque aera secutæ
Di^ctæo cœli regem pavere sub antro.*

VIRGIL.

See Hymn to *Jupiter*, ver. 5.—*Virgil*, on the same subject in his *Ciris* commits the same mistake,

*Gnossia neu Partho contendens spicula cantu
Di^ctæas ageres ad gramina nota capellas.*

It is plain in both places it should be *Di^ctynæan*, as well in our author as in *Virgil*, and indeed the analogy, as has been observed, between Δικτυα, the nets, Δικτυα, and Δικτυων, is much more exact than between Δικτη and Δικταιον. Some derive the name of *Di^ctynna* from the rays which the moon casts forth, or because her power pervades all things—ἀ δίκτη προ βαλλειν, *jacere vel jaculare* for the first—and from διακτειναι, *permeare*, for the latter.

Unhallow'd myrtle there : The flying nymph
 Its branches caught, and hence incurr'd her hate.
 Thee too, fair Upis, light-dispensing queen,
 Dictynna, from the nymph the Cretans call.

Nor

Ver. 276. *Myrtle.*] They did not, I suppose, says Madam Dacier, make use of the Myrtle in these rites, because it was sacred to *Venus*. A good reason why a profest virgin should disdain to touch it : and this explanation seems to be favoured by the plants which they used for their chaplets at this feast. The pine was particularly appropriated to the virgins, as Spanheim has proved by many quotations : *Chloe* in the pastorals of *Longus*, is adorned with a *pinea corona*, as an emblem of virginity, *πετρος ειεφαντο κλαδος*, which *Daphnis* takes from her, and puts on his own head. So *Virgil.* *Pronuba nec caestos accedit Pinus odore;* and in *Achilles Tatius*, the virgins are said to come forth with their heads crowned *πετρος κομαις*. *Ovid*, in his fasti, calls the pine, *pura arbor*, and one of his commentators remarks : *Ad conciliandam castitatem Thesmophoriazusae bujus foliis cubitus sibi fernebant.* “ The Mastic or Lentisk is properly used in these ceremonies sacred to *Dictynna*, or to *Diana the Moon*, *τη αυξεσηπτατα και τηφθων*, as she increases and nourishes all things; who, according to *Catullus*,

*Rustica agricola bonis
 Te&tla frugibus explet.*

And as was observed in a former note (note 1. ad fin.) the moon's power in vegetation is clear from scripture. *Horace* calls her

Presperam frugum.

Od. 6. l. 4.

And this tree, the *mastic*, is of all others most fruitful.

*Lentiscus triplci solita est grandescere fatu,
 Ter fruges fundens, tria tempora monstrat arandi,*

says *Aratus*, in *Cicero's* translation of him.” See *Spanheim's* note.

Ver. 278 *Upis.*] The scholiast observes here, *Ουπις, Επιλιτος Αρτεμιδος* — either *αποτις οπιζεσαι τας τικτετας* — from her following or attending

women in child-bed, or from one of the three *Hyperborean* virgins (mentioned in the next hymn) *Upis, Loxo* and *Hecaerge*. From the first of which she took her name, as *Apollo* those of *Λοξης* and *Εκαιερης*, from the other two.” — *Virgil* mentions *Opis* as one of the Attendants on *Diana*.

— *Opim*
Unam ex virginibus sociis

Cicero in the 3d book of his *Nature of the Gods*, tells us, there was a third *Diana*, whose father was called *Upis*, and her mother *Glauce*, and that *Græci* sape *Upim paterno nomine appellant*. All hymns to *Diana* were called *Ουπιγια* by the *Træzenians*, *τημος εις Δημητρα Ιελος, ως Ουπιγια παρα Τραιζηνοις εις Αρτεμιν*. Though indeed all hymns to her were afterwards so called, yet it appears probable, they first had the name *Upingi* amongst the *Træzenians*, where possibly this *Diana*, daughter of *Upis* was born. It is something very astonishing, that the scholiast should not have perceived, that *Callimachus* himself gives us the derivation and import of the word *Upis*, farther than which, surely we have no occasion to seek !

Ουπις ανχοσ ευωπι, φαεσθοφε.

where we plainly see that *Ουπις* comes from *ωψ*, in the genitive *ωπις*, a face or countenance, and as *ωψ* comes from *οπτομαι*, to see, the *præt. med.* of which is *ωπα*, therefore *Diana* has the epithet *φαεσθοφε*, wearer and dispenser of light. So that she was called *Upis*, from her beautiful or bright shining countenance, that splendid face of the moon, which shines with beautiful lustre; and no epithet could better suit the moon. *Macerelius* quotes an old Greek poet, where the same solution of the matter is given — *ωπη βλεπησιστερ, Upis darting her silver rays, from her bright countenance.*

M

Nor was Cyrene, second in thy love :

280

To her thy favor gave the victor dogs

Wherewith th' Hypsæan virgin, at the tomb

Of fam'd Iolcian Pelias, o'er the plain

Lay'd the proud savage prostrate. Procris too

Was of thy lov'd associates : But of all,

285

Fair Anticlea claim'd thy prime regard

More lov'd than each, and dearer than thy eyes.

These were the first who on their shoulders bore

The sounding quiver and the twanging bow :

While the fair shoulder and th' exerted breast,

290

Were naked, in their native whiteness rich.

Iasian Atalanta, fam'd for speed,

Admitted

Ver. 282. *Wherewith, &c.*] There is something peculiar in the expression *τοις εν*, in the author, *cum quibus* or *quorum operâ*: which is (as Spanheim observes) pretty much the same way of speaking with that of the Attics, when they use *μεθ' ημέραν*, for *εν ημέρᾳ*, — *αποδοκιμα μεθ' ημέραν*, *spolior interdiu*, says Aristophanes; or *εν* for *μετα*, *post*; so *Aeschylus*.

Καλλιτον ημαρ εισιδεν εκ εμαυτος.

After a storm to see the loveliest day.

Iolcos was a city of *Magnesia* in *Thessaly* at the bottom of mount *Pelius*, where was a tomb of *Pelias* king of *Iolcos*. Here it was *Cyrene* gained her victory over the lion, of which you have a long account in the 9th *Pythian* ode of *Pindar*. See *Hymn to Apollo*, ver. 125. *Pindar's* account of the disposition of *Cyrene* has been exactly copied by *Virgil*, who says of *Camilla*,

*Bellatrix—non illa colo Calathisvē Minervae
Fæmineas affueta manus, sed prælia virgo
Dura pati, cursuque pedum prevertere ventes.*

—A warrior dame :
Unbred to spinning in the loom unskill'd,
She chose the nobler Pallas of the field :
Mix'd with the first, the fierce virago fought,
Sustain'd the toils of arms—the danger fought,
&c. DRYDEN, b. 7. ver. 1095.

Ver. 288. *These, &c.*] The best commentary on these lines are the ancient remains, where we find the huntresses pictured to us with their right shoulder and breast *naked*, their bow and quiver, &c. See *Montfaucon's Antiquities*, plate 44. fig. 5.

Ver. 292. *Iasian Atalanta, &c.*] Concerning the hunting of *Caÿdon*, and the whole story of *Atalanta*, See *Bonier's Mythology*, vol. 4. b. 4. c. 1. This *Atalanta* is sometimes confounded with another the daughter of *Schaneus*; and

Admitted of thy choir, was taught by thee
 T' elance the dart unerring : From her arm
 Light'ning, behold, it trembles in the heart
 Of Calydonia's monster : Nor the deed
 Shall the brave hunters envy ; while thy realms,
 Arcadia, boast the trophies, the sharp tusks
 Of the wide-wasting boar : Nor can I deem
 The vengeful Centaurs with such fury fraught,
 Rhæcus and mad Hylæus (by her arm
 Tho' level'd bleeding on Mænalion's top)
 As to pursue the huntress with their hate
 In Pluto's realms : Yet will their wounds not lie,
 But speak the truth and testify their shame.

295

300

305

HAIL

and I believe, there is some confusion in our author. I have given the best interpretation I was able of the last two lines in this story,

Οὐγαρ σφιν λαγοὺς, &c.

which all the commentators have passed over, and which do indeed seem, in a great measure, unintelligible, so that it is only a leap in the dark. A learned friend writes thus upon it.—“ This is one of the passages, which I could make nothing of ; and the only sense I can draw from it, which I am afraid you will think a bad one, is this ; the poet says, “ nor do I think that even *Hylæus*, or the presumptuous *Rhæcus* (for he attempted to debauch *Atalanta*) can find fault with *Atalanta*, with regard to her knowledge in archery. For says the poet, their

sides will not lie, (for *λαγοὺς* does not here signify *viscera*, but *lata*) i. e. they have still left the marks of the wounds she gave them in their sides when she killed them. For the ancients thought that whatever wounds were received here their marks still continued when people were in the shades below.” T. E.

Οὐσφιν λαγοὺς συντηθεσσότας.

nor *ilia* or *viscera*—*cum ipsis* mentientur—” i. e. I guess, they themselves will falsely accuse *Atalanta*, but their *wounds* (or whatever it is) will not speak falsely with them, they will speak the truth. Whoever can give us a better interpretation, I should be glad, confessing my own inability so to do.

M 2

HAIL great Chitone, venerable queen,
 For numerous shrines in numerous states renown'd ;
 Hail Guardian of Miletus ; led by thee,
 Cecropian Neleus touch'd those happy shores !
 Chefias, Imbrasia, mighty Cabir, hail ;
 Sacred to thee great Agamemnon plac'd

310

His

Ver. 306. *Chitone.*] The scholiast, on the 77th line of the hymn to *Jupiter*, gives us two reasons for this name, the one from a people of Attica so called, the other, ὅτι τικτομενων των Ερέφων αντίθεσαι τα Ιματια τη Αρτεμίδη — “ Upon which Madam *Dacier*, with her usual delicacy, observes—*Hoc idem hodi. fit*—*cum mater pueros, statim atque φίλων απεθηκατο κολπων, sancto cuidam ut Francisco vel alii vovet, & illius virginibus induit.*—” So that here we see some agreement of the *Roman Catholic* with the *Pagan* ceremonies.

Ver. 308. *Hail guardian, &c.*] It was under the auspices of *Diana* that *Neleus* led this colony from *Athens* to *Miletus*; she was the *Aegymetus*, the conducting deity: and consequently most particularly worshiped there; so that I take it, *Miletos επίθημε*, in the original, refers to her, constant residence at, and protection of that state. See *Hymn to Apolo* ver. 20.

Ver. 308, *Miletus.*] “ *Pliny* mentions the old and new *Miletus*: the former he calls *Lelegeis*, *Pithyusa*, and *Anactoria*: and *Strabo* tells us, that it was built by the inhabitants of *Crete*. The latter was founded according to *Strabo* by *Neleus* the son of *Codrus* king of *Athens*, when he first settled in that part of *Asia*. This great city stood on the south side of the river *Meander*, near the sea-coast: The inhabitants applied themselves very early to navigation, having founded, according to *Pliny*, eighty, according to *Seneca*, three hundred and eighty colonies in different parts of the world. The city itself was no less famous for a temple and oracle of *Apollo*, surnamed *Didymaeus*, than for the wealth and number of its citizens.” *Universal*

History, vol. 7. p. 421. Nor was the worship of *Diana* less regarded by the *Milestians* than that of her brother *Apollo*: She was supposed to have been the conductor of this colony.—For as was observed (*Hymn to Apollo* ver. 78.) the ancients thought that some of the gods not only favoured the leading of the colony, but themselves became the conductors: and that under the shape of different animals, as a crow, a swan, a bee, &c. So when another son of *Codrus* led a colony to *Ephesus*.—*Philostratus* tells us, *Μεταξι νύντο τε ναυτικες ειδες Μελιτεων*. whence it is that bees are frequently seen on the coins of the *Ephesians*. As *Diana* was thus the leader of the colony, a festival was celebrated to her honour called *Nymphæ* by the *Milestians*. See *Meurinus Græcia feriae*, l. 5, where he mentions the prodigious veneration that was paid to this festival. It is remarked by *Stephen le Moyne* (says *Spanheim*) that *Miletus* is derived from the Hebrew מִלְתָה (milt) liberare, and the old name of it *Anactoria* from *ανάκτος*, or from *salute* or *servatore*.

Ver. 310. *Chefias, Imbrasia.*] The two divinities, *Juno* and *Diana* seem to be one, from these two appellations, which are equally peculiar and applied to both—the first was taken from a promontory of *Samos*, called *Chefium*, the other from a river of *Samos*, called *Imbrasus*, and *Juno's* regard for *Samos* is well known: However, if *Juno* was worshipped by the *Samians*, *Diana* was so too—as by other proofs might be shewn, but as best appears from two eoms which you will find in *Spanheim's* annotations upon this passage, with the inscription of Σαμιων, one of which represents *Juno*, the other

His vessel's helm : What time by thy command
 At Aulis adverse winds detain'd his fleet
 Big with destruction, breathing fix'd revenge
 On Ilium, for Rhamnusian Helen's rape

315

To

other *Diana*, who were most probably the same deity, worshipped under different appellations, and in a different character. *Servius's* remark on the 5th line of the 1st *Georgic* of *Virgil*, will throw much light on this interpretation. “*Stoici aicunt non esse nisi unum Deum, & unam eandemque esse potestatem, quæ pro ratione officiorum nostrorum variis nominibus appellatur: Unde eundem solem, eundem liberum, eundem Apollinem vocant: Iten Lunam, eandem Dianem, eandem Cererem, eandem Junonem, eandem Proserpinam vocant.*” This we may observe is the opinion of *Macrobius*, and perhaps not far from the truth.

Ver. 310. *Cabir.*] What I have translated *Cabir*, is in the original $\pi\varphi\tau\theta\beta\sigma\nu$, *Deus primæ sedis*: One of the *Dii consentes*, or *majorum gentium*: “Which were the Gods worshipped by the *Ægyptians* (says the learned author of the letters on mythology) *Affrians, Græcians, &c.*—as the latter, *dii minorum gentium*, were Gods adopted from obscure people, among whom their worship had taken its rise: These the philosophers and wiser of the priests would not allow to be Gods, such as the *Theban Hercules, Esculapius, Castor and Pollux*, because they had once been men. The others were the *Cabeirim* or mighty Gods of the *Easterns*, and the *Consentes*, the unanimous or co-operating Gods of the *Romans*, worshipped over all the world; but whose rites and mysteries were particularly famous in the island's *Samothrace* and *Levnos*, and at *Eleusis*. They were originally but *two, heaven and the sun*, the only Gods of the *Æthiopians*, from whom *Ægypt* itself is said to have drawn both its religion and learning: These were worshipped in *Samothrace* and the *Ægyptians* made them first *six*, and long after-

wards *twelve*, at which number the *Dii Cabiri dieti*, Gods called *Cabirs*, or mighty, rested in most nations.” See more of them page 278. of the letters on mythology. Old *Ennius* comprises them in these two lines,

Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercurius, Jovis, Neptunus, Vulcanus, Apollo.

Bochart says, that the *Cabiri* were the Gods of the *Phænicians*, and that their name is derived from **כָּבֵר** *Cabir*, which both in the *Hebrew* and *Arabic* tongues signifies *Potens* or *Magnus*, great, so that *Cabiri* or *Cabirim* signifies the great or mighty Ones. They were two only at first, as our author above observes, the *Heaven* and the *Sun*, or rather those three great agents the *fire, light, and spirit*, into which all the deities of the heathens may be resolved, and which are the material emblems of the true *Cabiri*, the three living great and mighty Ones.

Ver. 315. *Rhamnusian.*] *Helen* was so called from *Rhamnus* a town of *Attica*; where, as the scholiast tells us, *Jupiter* lay with *Nemesis*, who brought forth an egg: and *Leda* finding it, hatched it, the produce of which was *Helen* and the *Dioscuri*. *Nemesis* was particularly worshipped at *Rhamnus*; “where, we are told, she had a statue ten cubits high, of a single stone, and so exquisitely beautiful, that it was nothing short of *Phidias's* finest Works.” See *Banier* vol. 3. b. 4. c. 15. *Apollodorus*, says *Nemesis*, to shun the embraces of *Jupiter*, turned herself into a goose, and *Jupiter* to enjoy her, immediately became a swan: the effects of his compressing her in this shape, was the egg above-mentioned.

To Artemis Corefia Prætus rais'd
 Grateful, his first remembrancer : For that
 By thee restor'd, his madding daughters ceas'd
 Lowing to wander o'er Azenia's hills :
 The second fane to Hemeresia rose,
 When of thy favor more the monarch prov'd,
 Their fury vanish'd, and their sence return'd.

320

BENEATH

Ver. 316. *To Artemis, &c.*] *Prætus* was a king of the *Argives*, and his daughters names, we are told, were *Lysippe*, *Ippone*, and *Cyriana*. Comparing themselves in beauty with *Juno*; or, as others will, converting the gold of her garments (as they were her priestesses) to their own use: she in vengeance caused such a madness to seize their minds, that imagining themselves transformed into heifers, they run through the fields to hinder their being yoked in the plough, and made them re-echo with their lowings: so *Virgil*.

Prætidis implerunt falsis mugitibus agros.

" It is thought that they actually became delirious, and that their madness consisted in fancying themselves heifers." *Melampus* the son of *Amythaon* bargaining to have *Cyriana* to wife, and part of the kingdom, by appealing *Juno*, and infecting the fountain where they used to drink with some certain medicine, cured and restored them to their right senses. See *Servius* on the place above quoted from *Virgil*. Our author tells us, their cure was owing to *Diana*, and that in return their father built two temples to her, one to *Diana Corefia*, the other to *Diana Hemeresia*; and that says the scholiast, διοτι τας κορας πρεσβυτερ. " It is probable (says *Banier*) this madness was the effect of some

distemper where the imagination was much effected, as we see in hypochondriac people, who fancy they resemble several sorts of animals. Accordingly *Melampus* employed in their cure black hellebore, since called from his name *Melampodium*." — " According to *Pausanias* they were not the only persons seized with this distemper: that author assigns it to other women of *Argos*; and this madness of theirs consisted in running up and down the field. See vol. 3. b. 2. c. 5. The reader will observe in the 315th line I read *Azenia*, though the word in the author is Αζενία, which they translate *inhospitable*: but the scholiast explains the word by saying it is Ογος Αγκαδίας, a mountain of *Arcadia*, which *Azenia* was, and near the fountain where *Melampus* cured the *Prætidis*; of which *Ovid* speaks

Clitorio quicunque sitem de fonte levârit
Vina fugit; gaudetque meris abstemius undis.
Seu vis est in aqua calido contraria vino
Sive, quod indigenæ memorant, Amythaon natus,
Prætidas attonitas postquam per carmen &
herbas
Eripuit furiis: purgamina mentis in illas
Misit aquas; odiumque meri permanxit in undis.
 See METAM. I. 15.

THE HYMN TO DIANA.

87

BENEATH a beach the war-affecting race
 Of Amazons, to thee a statue rais'd,
 Where Ephesus' proud towers o'erlook the main : 325
 Otrera first perform'd the holy rites,
 While round in siliar dance they clang'd their arms,
 Hoarse to the hymn resounding : till the choir
 At length they form'd and measur'd o'er the ground
 Respondent to the shrill fife's feeble strains. 330
 Not yet Minerva, to the stags a foe,

Drew

Ver. 323. *Beneath, &c.*] The poet in the following lines gives us an history of the first rise and progres of Diana's celebrated temple at *Ephesus*, which he assures us, the *Amazons* were the first occasion of, by the little statue they raised under a beach, or (as *Dionysius* has it) in the niche of an elm, a striking instance of the simplicity of the first ages. The grandeur of that temple in after-times, and the particular veneration wherein *Diana* was held there, is too well known to require any thing from me on that head. "Great is *Diana* of the *Ephesians*," was the cry of her blind adorers; and that *Diana*, was a small statue, as we are told, of ebony, made by one *Canitia*, which the *Ephesians* called *Διονύσης*, or one that fell down from *Jupiter*. There were two temples, the first not so grand as the second : *Erostratus*, to make himself famous, burnt the first, which *Alexander* offer'd to rebuild at his own expence, if the *Ephesians* would put his name on the front : but they rejected it, by telling him, "it was not fit one God should build to another." The second, and the more sumptuous Edifice, is supposed to have been burnt in the time of *Constantine*. There are some ruins, and a few broken pillars of this structure still remaining—an account of which may be seen in *Spon's* voyage. See *Montfaucon's* antiquities, b. 2. p. r. c. 11. plate 6. fig. 24, 25. *Otrera* or *Hippo*, it seems, was the first priestess, and

Miarus Ayaξονδαρη, one of the *Amazonians*, as the scholiast informs us.

Ver. 331. *Not yet, &c.*] From this passage in the author, we may gather two things :—that the *Tibiae* of the antients were of the (*Οστα*) bones of deer, and that their inventress was *Minerva*:

Prima terebrato per rara foramina buxo,
Ut daret effeci Tibia longa sonos :
Vox placuit : liquidam faciem referentibus undis,
Vidi, virginas intumuisse genas :
Ars mibi non tanti est, valvas mea tibia, dixi,
Excipit abjectam cespite ripa suo.

says *Minerva* in *Ovid's fastorum lib. 6. ver. 697.* And in *Aristophanes*, a *Bœotian* says,

Τρεις δόσοι Θηβαίοις αὐλάντα πάρη,
Tuis στρεψις φυγή τοι περικτού κέρος.

where the scholiast observes he uses *οστα*, because formerly pipes were made *απὸ των ελαφειων οστων*, from the bones of stags. They were sometimes made of asses bones : one would wonder, says *Plutarch*, that an ass, *εἰ παχύτατος, καὶ αρεσκτατος ἡ τάρα*, an animal so heavy and averse to music should afford *οσταν λεπτόταταν καὶ μεσικταταν*, the most shrill toned and musical bones. Whoever thinks it worth his while to read more about the pipes, &c. of the antients, may find an account of them in *Montfaucon*, part the 2d of the 3d vol. b. 5. c. 2

Drew from the hollow'd bones the flutes ripe found.

Fair Sardis heard, the Berecynthian realms

The dissonant rout re-echoed, as the dance

With warlike din attending, rough the twang

335

Of rattling quivers from their shoulders rung.

Around the statue soon a temple rose,

Divinest edifice—whose stately height

And rich magnificence, the sumptuous east

Unrivall'd boasts, not by the Pythian dome

340

In all its glories equal'd!—Touch'd with pride

Contemptuous, and with madding fury feiz'd,

A crowd of stout Cimmerians, like the sand

For numbers, from Inachian Bosphorus,

To pour destruction on those sacred walls

345

Stern Lygdamis led on: Mistaken prince,

Alas how lost! nor thou, nor one of those

Whose chariots crowded o'er Cayster's mead

Thick as autumnal leaves; shall hence return

Or

Ver. 341. Touch'd, &c.] *Lygdamis* and the *Cimmerians* in the reign of *Ardyes* king of *Lydia*, invaded and over-ran all *Aisa minor*, as *Strabo* tells us. They took *Sardis*, the metropolis of *Lydia*, but could never win the castle. As *Strabo* and *Herodotus* are silent upon that head, I imagine what *Hesychius* says, namely, "That *Lygdamis* burnt the temple of *Diana*," is not true; and *Callimachus* particularly says, "He did not lay it waste, he only threatened and led on his *Cimmerians* so to do, *αἰσθανόμενοι*:

for he subjoins, *mistaken prince*, he tells us he erred from his design ~~οὐονδίτερον~~! He perished in *Cilicia*, according to *Strabo*. The *Cimmerians* were the descendants of *Gomer*, and the same with the *Gauls* of *Aisa minor*. *Pliny* speaking of them says, *Cinmerei populi septentrionales sunt, ad Bosporum ponti Euxini fretum habitantes: cuius ora curvatur in meotim, Scythiae Paludem*. See *Universal History*, vol. I. p. 375.

Or view their country more ! DIANA's arms,

350

Blest Ephesus, thy fortress, thy defence !

GODDESS of ports, divine Munychia hail !

Let none contemn DIANA ; Oeneus felt

Her heavy hand avenging : Let none dare

To rival in her arts the huntress queen :

355

For with no trivial mulct the proud presumption

Of Atreus' son she fin'd—Nor to their bed

Let any court the virgin : Wretched joys

Crown'd Otus and Orion's bold address:

Let none decline the solemn choir to join,

360

Not even Otrera's favour'd-self refus'd

Unpunish'd, unafflicted : Goddes hail,

Great queen, and be propitious to the song !

Ver. 352. *G ddes, &c.*] See the remarks on verse 46 above. She was called *Munychia* from *Munych:a* at *Athens*, which the scholast tells us *τις μηπος τε παρεγίνεται*. The story of *Oeneus* is well known, that he neglected *Diana* in the sacred rites, which he paid to all the deities, for which she incited his neighbours to raise a war against him, and besides

On *Oeneus* fields she sent a monstrous boar,
That levell'd harvests and whole forests tore,

according to *Homer*. *Agamemnon*'s offence, *Dic-tys Cretensis* tells us, was the shooting a goat in the grove of *Diana*, a place held very sacred. The price of which offence was no less than

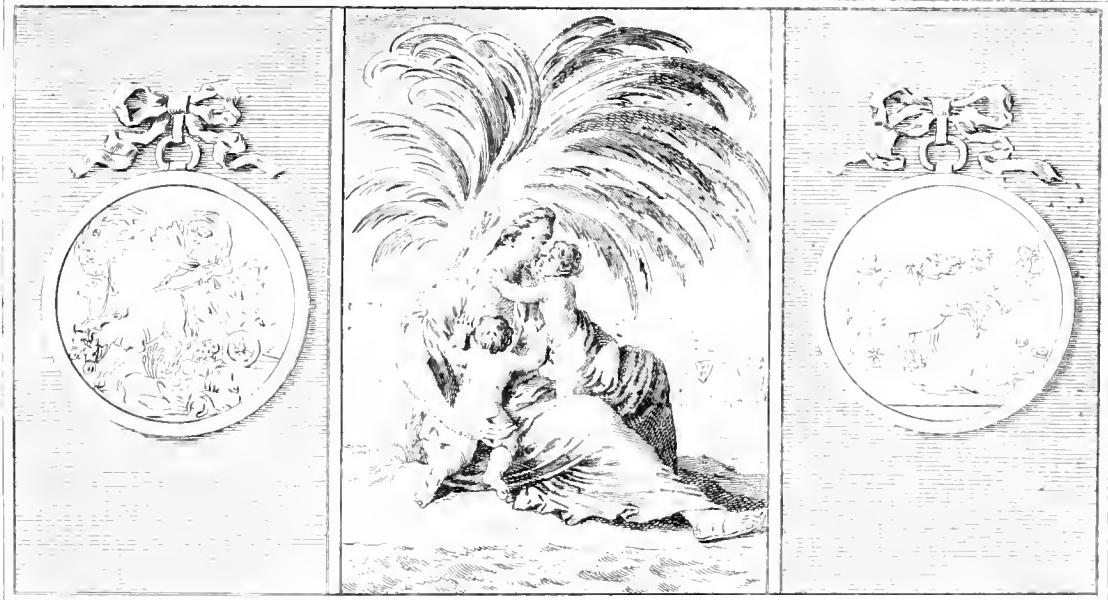
his daughter. *Misθy*, in the original is used for *pæna*, or rather, as I have rendered it, a *mulct*: *Donatus* observes, *Pretium p o flultitia ejt pæna, pretium pro virtute lucrum.* *Andria* Act 3. S. 5.

Ver. 359. *Orion*] Or *Oarion*, as he is frequently called amongst the poets, is said to have attempted to ravish *Diana*.

—*Et integræ
Tentator Orion Dianæ,
Virginea domitus sagittæ,*

says *Horace*. See an ingenious history of *Orion* in *Banier's Mythology*, vol. 4. b. 7. c. 7. *Otos* was one of the famous *Aloides*, who were slain, according to some, by *Diana* in *Naxos*, for *Orion*'s crime.

End of the Hymn to DIANA.



J. Jaffray sculp.

T H E

Fourth HYMN OF CALLIMACHUS.

To DELOS.



F sacred DELOS, great APOLLO's nurse,
When, when, my soul, or ever wilt thou sing?
Most sacred, all the Cyclades might well
Each furnish theme divine: But DELOS first
From every Muse demands the tribute lay,
For that she first their infant God receiv'd,

5

And

Hymn to Delos.] Hymns upon these popular occasions were a kind of prize poems; which most of the poets wrote, if not through a principle of religion, at least through a desire of acquiring that character: the sure consequence of which was the particular esteem of the people. At the time of the *Theoria* or *Delian* festival some celebrated poet always composed the hymn,

amongst which doubtless was this of *Callimachus*. *Pindar*, we are told, was requested by the people of the island *Cos* to write a hymn upon *Delos*, and he plainly tells us he will do so, in his first *Pythian*, and begs pardon of that isle and *Apollo*, for delaying their praises till he has sung those of his own country;

And first triumphant hail'd the Deity.

Not with less hate the nine pursue the bard

Forgetful of Pimplea, than APOLLO

Him who forgets his DELOS :—Be my strains

10

Turn'd then to Delos : That th' approving God

At once may favour and inspire the song.

Tho' to tempestuous seas and storms expos'd,

Its firm foundations rooted in the deep,

Unshaken stands the isle ; round whose rough shores

15

(More

Μη μοι κρανακα νεμεσασαι
Δελος, εν α κεχυμαι —
Ειξοι ω πολλωνιας· Αμφοτεροντος χαριστω
Συν Θεοις ζευξω τελος.

Philo makes it clear, that *Pindar* performed his design, when he says, Δια και Πινδαρος επι της Δηλου φησι, χωις' ο θεοτιμητε, &c. Nothing can begin more nobly than the present hymn, the double interrogation of τια χρονος, and τωρε, rouses the attention—and the address to his soul, Ωθυμος, is elegantly poetical. Φιλοντος, is *Pindar's* frequent address, and Θυμε, he likewise uses. There is no appearance of a tautology in these two interrogations, as has been imagined, the one means *at what particular time, when?* the other, *will you ever?*

Ver. 3. *Most sacred, &c.]* As these islands had their name from surrounding *Delos* (*Cycladas sic appellatas, quod omnes ambient Delum.*) It seems probable they had thence also their title of *μεγαταται*, or *most sacred*) as *Delos* was a part of the *Cyclades*, and looked upon itself the most sacred place in the world. Otherwise why a parcel of poor wretched islands famed for nothing but the misery and horror wherewith they threatened the offending *Romans*.

(*Spretæ Myconos, humilique Scriphos*)

why they should be so highly honoured, I know

not : *Spanheim's* first conjecture, that they probably were once in better case, seems quite groundless : and his second, though more reasonable is yet, I think, not satisfactory : he says, they were called *μεγαταται*, on account of the great veneration they paid to *Delos* : it is true, they are known so to have done; but were not other places equally religious in the worship they payed to that island?—a town has been celebrated and esteemed venerable for having had a great man in it, a country for a particular city or temple, and why not a number of islands for having one of themselves so eminently renowned? The reader must judge.

Ver. 13. *Tho', &c.]* This is a very difficult passage in the original : I have endeavoured to give it as poetical a sense, as I am able : I had once rendered it more paraphrastically, thus :

About its desert coasts tho' rough winds blow
Howling, as round some billow-beaten rock,
To smiling Ceres and the generous steed
Ungrateful tho' its soil, fit place of rest
For cormorants that wing the mid-way air :
Tho' thus unmov'd it braves th' Icarian waves
That proudly o'er its cliffs their curling foam
Triumphant dash : tho' once its barren shores
None but the wandring race of fishers knew :
Yet when to Ocean's and h.s Tethys' court, &c.
N 2 The

(More pervious to the cormorant than horse;

Where whilom lonely fishers made abode:)

Th' Icarian waves their white foam roaring dash;

Yet to old Ocean's and his Tethys' court

When move the islands, murmuring none beholds

20

Majestic Delos graceful lead the train

Claiming prime honour: Corsica demands

The second place: Eubaea next appears,

Her follows sweet Sardinia, and the isle,

Which happily receiv'd the queen of love,

25

When from the waves emerging; for reward,

Its shores her kind protection ever share.

These

The learned reader will, by considering the words in the original, find this, I hope, expressive of them. Virgil says of *Delos*. That *Apollo*—

Imnotamque coli dedit, & contemnere ventos.

— Gave it to be unmov'd,
With firm foundations, and defy the winds.

TRAPP. Æn. iii. 102.

Some have imagined, that this steadfastness assigned by our poet to *Delos*, refers to its being unshaken by earth-quakes, and they build their conjecture upon a passage from *Thucydides* the historian, who speaking of an earthquake that shook *Delos*, adds, that it was never shaken before. Virgil speaking of a rock, says, that it was *apicis statio gratissima Mergis*. Æn. v. 128.

— A station fit
For cormorants, when pruning in the sun.

TRAPP.

Ver. 19. Yet to, &c.] The foregoing lines are a kind of apology for this superior honour, which, the poet tells us, was given to *Delos*, though in itself an island of so small estimation, yet for the favours done to *Latona*, thus singularly rewarded.

Ver. 21. Majestic, &c.] This principality attributed to the island *Delos* has nothing in it more than one would expect, from the singular veneration that was payed to it, and the great religion it was held in by all the world. The author, it must be observed often speaks (indeed most frequently) of the isle as a personage: a custom, it is well known, used by all countries in all ages.

Ver. 25. Which, &c.]

— Ην επενηξατο κυπρις
Εξιδατος ταπεωται σας δε μιναντ' επιβαθμων.

The present passage by means of the periphrasis, which the author uses for the island, is difficult

of

These boast for their defence strong walls and towers,
 But DELOS her APOLLO—and what tower
 Impregnable as he ? For towers and walls
 Strymonian Boreas levels with the ground :
 But ever unremov'd firm stands the God ;
 Thy guardian, happy DELOS, thy defence.

SINCE various theme for song thy worth supplies,
 Say of the holy legends which best pleas'd,
 Which dost thou hear most joyful ? shall I sing
 How with his threefold trident, work immense
 Of labouring Telchins, Neptune clave the rocks,

Disparting

of construction : the literal sense is, “ And *Cypru*, to which *Venus* first of all swam from the waves ; and now preserves as a reward for that landing it afforded her. *Απ' επιβαθμων*, has given the commentators much trouble : *Servat illam pro propugnaculo*, says Madam *Dacier*, but doubtless wrong : Dr. *Bentley* has given us the true sense of the passage : *Verte*, says he, *colit & tutatur eam pro Naulo seu mercede.*” *Venus* jam mari nata & araduqueum, cum ad *Cyprum* pri-mum adpulisset, & eam Tellurem veluti *Navim* conseruisset, hanc ei gratiam quasi *Naulum* re-pendit, ut in tutelam suam veniret. *Hesych.* Επιβαθμων, μαδος της; *Bartus* της εις την γαυν, τοτες, ονδον”

Ver. 28. *These, &c.]* The sentiments in these lines are noble and pure, the poetry grand and excellent. “ These other islands put their trust in walls and towers, but *Delos* boasts of better bulwark, hers is *Apollo*: then comes the noble interrogation — τι δε σιβαριστερος εγκος ; all mortal works,

The cloud-clapt towers, the gorgeous palaces,
 The solemn temples, the great globe itself

And all which it inhabit shall dissolve ;
 but Θεος αει απιφελετος, the God forever stands unmov'd—and he, happy island, he it is who defends and guards thee, he it is, who is thy rock and castle of defence.” There are innumerable passages in scripture to the same purpose, “ Put not thy trust in princes nor in any child of man, &c.—Some trust in chariots and some in horses, but we will remember the name of the Lord our God.—Woe to them that go down to *Egypt* for help, &c.—and look not unto the Holy One of *Israel*, neither seek the Lord. The *Egyptians* are men and not God, and their horses flesh and not spirit, &c.—but it would be endless to quote half the passages to this effect in the Scriptures. God is often called a wall of fire round his church in *Zachary* : and in the Song of *Solomon*, the heavenly bride says, I am the wall, and my breasts like towers.

Ver. 38. *Telchines.]* The reader may find something agreeable to him, perhaps, on this subject in the *Life of Homer*. p. 196, &c. edit. 8vo. 1736.

*

Disparting wide—and gave to islands birth :
 The massy fragments to the sea descending,
 Precipitate downward roll : fixt, firm fixt,
 On sure foundations 'midst th' encircling waves.

But thee no such necessity constrain'd,
 Licens'd to range o'er Neptune's wide domains,
 Asteria call'd, for that the thunderers arms
 Eluding like a star thou shot'st from heav'n
 Down to the deep abyss ; and such thy name
 Till bright Latona dignified thy cliffs.

40

45

OFT

Ver. 43. But thee, &c.] The common story of this island's moving upon the waters is too well known to need insisting upon here : The island had other names before this of *Delos*, amongst which was *Asteria* (the original of which the author, in the following lines, gives us :) and *Ortygia*; the first, because, says *Callimachus*, this daughter of *Cœus* shot from the embraces of *Jupiter*, *αστρι τον*, like a star (tho' *Pindar* says the island was called *Asteria*, because it shone *αστρι τον*, among the *Cyclades* :) the latter name *Ortygia* had its original from the same report, that *Asteria* fled thither in the shape of *Oryxos* a quail. *Nonnus* in his *Dionysiaca* speaks of this fable.

Οια περ Αστεριν φιλοπαθενον, τη εγι ποντω
 Πλαζομενην εδικε παλινδρομον, εισοχεν αυτη
 Αστον ιππευσαν αροιβαδι συνδρομον αυτη
 Κυρασιν αυτον φελικτον επεφύσασε Απολλον.

Ortygia, *Apollo in Delos*, amongst these is *Orpheus*; who, in his hymn to *Latona*, says,

Γεναρην φοιβούτε και Αρτεμιν ιοχειαῖσαν,
 Την μεν εν Ορτυγιῃ, τον δε κρανην εν Δηλῳ.

Ver. 46. Like a star.] *Theocritus* has a line very apt to our purpose,

—Ωρος ποππος απ' εργανη πειπεν ασηρ
 Αθροος ει ποτεν.—

and *Virgil* speaks very beautifully, as he does of every thing he touches upon, of this shooting of stars :

Sæpe etiam stellas, vento impendente, videbis
 Praecipites cælo labi, noctisque per umbram,
 Flamarum longos a tergo albescere tractus.

And oft before tempestuous winds arise,
 The sceming stars fall headlong from the skies :
 And shooting thro' the darknes gild the night,
 With sweeping glories, and long trails of light.

DRYDEN'S 1st *Georgic*.

Where, who can help admiring the grave-fac'd dulness of *Servius*, when he observes on this passage, — *Sequitur vulgi opininem : non eniū omnia prudenter a poeta dicenda sunt !*

And this difference of the names gave occasion to the mistake, that *Apollo* and *Diana* were born in *Ortygia*, not in *Delos*; nay, and some mythologists have said, that *Diana* was born in

50
OFT bound from Lycian Xanthus to the coast
Of Ephyra, floating i'th' Saronic gulf
The mariner saw thee, joyous : but his course
As homeward plying, fought thee there in vain :
Now thro' the rapid straits of Euripus,
Now o'er those waves rejected, sailing swift
To Sunium, Chios, or the virgin isle,
From whose white bosom hospitably pour'd
The neighbouring Mycaleian nymphs, to hail
With gratulation sweet thy lov'd approach.
But when supplying to Latona's son
A happy natal place, pleas'd in return
DELOS, the sailors nam'd the favourite isle :
55
60
Since

Ver. 55. *Or the virgin isle, &c.]* The original is Μαρον Παρθενις, where I make no doubt the author used the word Μαρον, in allusion to Παρθενις, the name of the isle; *Samos*, as *Strabo* informs us, was really situated on a rising hill, prominent like a breast: I have endeavoured in the translation, in some sort, to keep up the allusion; mount *Mycale*, from whence the nymphs were called *Mycalesian*, is just opposite the island *Samos*; and thence too, they were said to be neighbours to *Samos* or *Anceus*, king of *Samos*; who so called the island (formerly named *Parthenia*, according to our author) from a son of his, whose name was *Samis*.

Ver. 61. Delos, the &c.] Such, according to *Callimachus*, was the origin of this name of the island; so called because it was no longer *ἀδηλός*, not manifest, no longer floating uncertainly over the ocean. Various other etymologies are given of the name, but as this is perhaps, as rational as any, and given by our author,

we have no business to seek further. Nevertheless Bochart thinks it far from the truth (and indeed his is more likely to approach nearer to it) and therefore he gives a very different derivation from a Syriac word of the same sound, signifying *God*, so that it was called, according to him, *Delos*, as being the island of the God *Apollo*: we might not unreasonably with the description given of it by *Callimachus*, ver. 15 above, derive it from the Hebrew נֶלְךָ, *del*, poor, mean, exhausted, so barren, rocky and unfruitful. See Bochart's *Chanaan*, lib. i. c. 14.—*Solinus* says, that *Delos* was so called, because after the deluge it was first illuminated by the rays of the Sun. *Menini* sic hoc loco, par. qst., post primum diluvium, Ogyzii temporibus notatus, quum novem & amplius mensibus diem continua nox inumbraisset, Delon ante omnes terras, radis solis illuminatur, sicut tamque ex eo nomen, quod prima redditio fuit visitus.

Since rooted in th' Aegean waves, no more

Uncertain and unseen it rang'd the main.

THEE not resentful JUNO's vengeance mov'd,
The fury of whose wrath impetuous burst
On all the concubines of JOVE: But chief
On bright Latona: From whose loins a son
Was destin'd to be born, that shou'd eclipse
And rival in JOVE's love her darling MARS.

65

Big with the thought and brooding dire revenge
From heav'ns high tow'rs, sollicitous she kept
Observant watch : And, with the pangs of birth,
Detain'd Latona, lab'ring: Earth to guard
Two faithful centinels she fix'd: Dread MARS
On Thracian Hæmus furious shone in arms,
The continent with stern regard beholding : Whilf
His courses Boreas' seven-fold cave receiv'd.

70

75

With fixt attention, o'er the scatter'd isles
Thaumantian Iris, plac'd on Mimas' brow,
Hung sedulous surveying : These, what states
So e'er Latona in her anguish fought,
Instant, dire menacing, approach'd : And dash'd

80

Ver 81. *Instant, &c.*] Though this whole story has a plain philosophical reference to the first beginning of things, as may perhaps hereafter be more fully shewn (*Juno* being the *air*, *Latona*

Each rising hope of hospitable rest.

ARCADIA heard their mandates, heard and fled :

Hoary Phenæus, sacred Auge's mount,

85

All Pelops isle, Egiale except

And Argos : (There, where JUNO reign'd supreme,

'Twere vain to hope admittance;) these as climes

Forbid, Latona fought not : But her course

Shap'd

*tona the first rude chaotic mass, without form and void, for she is called Λατώ, from Λύθω, to lie hid in oblivion, and that darkness, which was over the face of the first deep, and from hence comes the Latin word *Lato* ; each of which words are primarily derived from the Hebrew לָת LAT, to lie hid, &c. whence, according to Leigh, comes our word *lot*, because a *lot* is of obscure and doubtful things. This *Latona* being impregnated by *Jupiter*, the ethereal fire, was detained by the struggling of the air from bringing forth *Apollo* and *Diana*, the *Sun* and *Moon*, &c.)* though, I say, this fable has thus plainly in its original a reference to nature, yet doth it seem also to have some dark analogy to the tradition fully recorded in the 12th chapter of the *Revelation*. “ There appeared a great wonder in heaven : a woman clothed with the *Sun*, and the *Moon* under her feet : and upon her head a crown of twelve stars. And she being with child, cried, travelling in birth, and pained to be delivered. And there appeared another wonder in heaven : and behold a great red dragon, having seven heads and ten horns and seven crowns upon his head. And his tail drew the third part of the stars of heaven, and did cast them to the earth : and the red dragon stood before the woman, which was ready to be delivered to devour her child, as soon as it was born. And she brought forth a man child, who was to rule all nations with a rod of iron : and the child was caught up to God, and to his throne, and when the dragon saw that he was cast to the earth, he persecuted the woman, which

brought forth the man child,” &c. see the whole chapter. It is observable, that as this son of the woman flew this great dragon—so the son of *Latona*, according to the fable, flew the *Python*, as you will read in the sequel of this hymn.

Ver. 86. *All Pelop's isle.]* This peninsula was not known by the name of *Pelop's isle* or *Peloponnesus*, at the time when *Latona* is said by the mythologists to have brought forth *Diana* and *Apollo* : for *Pelops* was not then born : it was called *Pelasgia*, *Egialea*, *Apia*, and according to *Hesychius Πάνα* : and afterwards got the name of *Peloponnesus*, upon *Pelops* his arrival into *Greece* from *Lydia* or *Pbrygia*. But it is well known to be no uncommon thing with the antient poets, more particularly the tragic ones, not to call the country where the matter, they are relating, happened, by its antient, but then modern name, such as was used in their own times. *Spanheim*. And this remark of *Spanheim's* will serve to clear up, not only many of the antients, but also many of our own poets, from the objections of this sort, which several little critics too hastily throw out against them. *Phœnæus* or *Peneus* is, according to the scholia, πολ; Αράδης αράδη, which *Spanheim* supposes to be the reason why the author describes him as an old man ὁ γέρων Φεναός : but *Grævius* thinks the author has respect to the lake close by the city of the same name, and calls him γερόποτα, because the antients when they would represent the sea, rivers, lakes, &c. always painted the figure of an old man.

O

Shap'd towards Aonia : All Aonia flew,

90

Dirce and Strophe : While their hands support
 Their fire Ismenus' steps : And far behind
 Lag'd, by Jove's thunder marr'd, lab'ring his way
 With footing flow, Asopus : While distrest
 Each wood-nymph, Oread or Dryad fate,
 Viewing their oaks coëval, on the top
 Of moving Helicon nod their wavy brows
 Loud groaning to the fall : Ye Muses say
 If ought on oaks the Dryads fate depends,
 Or with them born or dying ?

95

When the gay trees, in beauteous verdure clad,
 Their blooming honours shew, the nymphs, like them
 In fullest charms all blithsome trip the plain :

100

And

Ver. 91. *Dirce and Strophe*] Were two fountains and *Ismenus* a river of *Thebes*, according to the scholiast : *Asopus* was said to be thunder-struck by *Jupiter*, who ravish'd his daughter *Aegina*, for vomiting out his waters against him :

*Namque ferunt raptam patriis Aeginan abundis
 Amplexu latuisse Jovis : furit Annis, & Astris
 Infensus bellare parat, &c.*

STAT. THEB. 1. 7.

“ *Asopus* was a king of *Bœotia*, and confounded with a river, whence he was said to be the son of the Ocean. That prince, to avenge the insult which *Jupiter*, that is, a king of *Ar-
 cadia*, who bore that name, had done to his daughter, raised against him a powerful army and gave him battle ; wherein he was routed, as we learn from *Theondotius* ; and because in

antient times it was usual to intermix fable with history, those who wrote this, said, the river *Asopus* had with his streams made war upon *Jupiter* ; and that he, by transforming himself into fire, had thunder-struck him : a physical circumstance founded upon the situation of that river, which flows in a country that abounds with sulphur.” See *Banier*, vol. 4 p. 268.

Ver. 95. *Wood-nymph, &c.*] These were called *Dryads*, or *Hamadryads* from the common tradition, which *Callimachus* here mentions, of their living and dying *απε τας Δρυς*, together with the *oaks* : much is spoken of them every where, so that I need not dwell upon the subject : The reader will be agreeably entertained by referring to the 8th vol. of the *Spectator*, No. 589, where he will find an account of these *Hamadryads*.

And when deform'd by surly winter's blasts,
The sympathetic nymphs lamenting mourn.

105

APOLLO yet unborn dread rage conceiv'd
'Gainst these inhospitable realms: and thus
Denounc'd, oh Thebes, th' irrevocable curse:

" Oh miserable Thebes, why, why too soon
" Draw on thy certain fate? Compel me not
" Unwilling to foretel thy destiny!
" What tho' no Pythian tripod feels the God,
" What tho' not yet the serpent—from the banks

110

Of

Ver. 107. 'Gainst these, &c.] Ταῖς μὲν ετι-
Απολλων χολωσην, His ergo tur Apollo graviter iratus
fuit, at these slates, namely, who refused his
mother admission; the scholiast says, ταῖς μὲν
Διξιγνυταις; δολαδὴν την Αντω, and yet spite of this
the Latin translator hath foisted into his text—
His quercubus, a mistake, which the reader
should be apprised of. The *unwillingness*, which
Apollo speaks of, to deliver the oracle—*ακροτε-*
πεζο—is best explained by the oracle delivered
by the *Pythian* priestess in the 6th *Eneid* of
Virgil: and like that, all oracles were supposed
to be delivered in a compulsive way.

At Phœbi nondum patiens, immanis in antro
Bacchatur vates, magnum si pectore posset,
Excusisse Deum, &c. Ver. 77.

Concerning the *laurel*, see Hymn to *Apollo* note 1. where it is remarked, that the *Triods* were adored with *laurel*. Concerning the woman, *Niobe*, mentioned, l. 121. See the Hymn to *Apollo* l. 35. and for the last line of the speech, see the 13th line and note of the same hymn.

Ver. 112. What tho', &c.] It is remarkable
this threefold division of things found in the
Heathen Mythology: the world is divided be-

tween the three brothers, *Jupiter*, *Neptune*, and
Pluto; *Jupiter* has his three forked lightning,
Neptune his trident, or *three-fold* sceptre, as *Pluto*
likewise at whose gates is placed the *tripled-*
headed dog *Cerberus*: and the *oracles* of *Apollo* are
delivered from a *Triod*, a seat with *three* feet—
This division cannot but strike an attentive ob-
server. It has greatly perplexed the mythologists
to find out whence this custom came of *Apollo's*
oracles being delivered from a *Triod*, and very
numerous as well as absurd are their solutions
of the matter. *Spanheim* has a long dissertation
upon it in his note on this place, at the end of
which he seems to have perfectly satisfied him-
self, and is pleased, he tells us, to find his op-
inion countenanced by a learned author, who
with him, agrees in the similitude of these things
in the worship of *Apollo*, to the ceremonies
in the *Jewish* temple: whence he doubts not
such imperfect traditions were taken. His words
are—*Cui tamen ultimam, nec importunam, uti
opinor, addeamus Coronam, nempe eō Apollinis, seu
Phæbidos, in templi Delphici aucto, supra tri-
podem sedentis, responsaque iaci, Dei filius or-
aculum confiduntibus, edentis faeto, adumbrati a
Gentibus pridem nobis visum, id quid legitur
Num. vii. 89. Mosem, quatuor ingredereetur iac-
aculum,*

“ Of Plisus rolling his nine-folds immense,

“ And now around Parnassus, snow-capt mount,

115

“ Their

bernaculum, et consule: et oraculum (prout hic vetus interpres) auditisse vocem ad se loquentis, e propitiatorio, quod erat super arcam (seu ejus operculum) inter duos Cherubim. Quæ haud diffiteor jam acutæ adligisse eruditum audorem libri membrati Delphi Phænizantes, quamquam postea demum editi ac serius a nobis visti, & cui cæterorum quin viro doceo ad tabernaculum cum area ad sebilem sub Josua (Jos. xviii. 1.) fixum, totam hanc Hebrei ritus in Delphici Tripodis & oraculi constitutione originem ac simulacrum referre placuit, &c.” I would advise the reader, curious in these matters to consult the note itself. There seems, no doubt, but that this custom of delivering the *oracles* of *Apollo* from a *tripod* placed in the more *retired and sacred* part of the temple proceeded from whence *Spanheim* supposes: the *Holy of Holies* was itself called the *oracle*, and the judicious in the original language want not to be informed of the reason of that translation which *Spanheim* produces, and which it would be too long for me to explain here: In the 1st book of *Kings* viii. 6. we read—“ And the priest brought in the ark of the covenant of the Lord unto his place, into the *oracle* of the house, to the most *holy place*, even under the wings of the *cherubim*. ” Where the word *oracle* in the original is דְבִיר, *DeBIR*, and in the LXX translation Δεβιρ, and in the text from *Numbers*, *Moses* is said to go in δέβρ, *LDeBeR*, to speak to him, to consult t'ē oracle. But herein is the principal point remarkable, that this *oracle* was delivered from off the *mercy-seat*, from between the *cherubim*, concerning which I have just spoken in general in the hymn to *Jupiter*, note 107.—These *cherubim* were placed in this most *holy place*, where none but the high priest was permitted to enter, and he but once a year, and then not without blood and incense—in this so sacred a place were these *cherubim* situated, which were emblem or representatives of the divine and *Holy Three*, as may be proved by innumerable arguments: upon which I cannot stay now, intending only just to hint to the curious reader, how exactly the devil aped this most hal-lowed part of divine worship by his *oracles*, delivered from a *tripod*, a three-footed seat, situated

in the inner and most sacred part of his temple. And the particular of the *inflation* of the *priestess*, her being *swelled* and *inspired* by the *air*, will still, to the attentive reader, more confirm this solution of the matter, when he considers, that all true *oracles* and *prophecies* proceed from the *inspiration* of the *Holy Ghost* πνευμα αγιον, the *hol. air or spirit*. This the very learned and ingenious *Spanheim* delivers as his opinion of the origin of this custom; and another thing which he informs us (nay, and of which he hath given us some coins) is no less observable, that there were frequently *tripods* amongst the antients, with a serpent rolled round them: so that there he was worshipped in his genuine form: and in confirmation of this we may observe, that *Apollo*, the God of the temple himself was called *Python*; nay, and moreover, as he tells us in this place, he had no *tripod* before this exploit of killing the serpent *Python*; whence we may observe in return, that there was no *oracle* or *cherubim* before the promise to bruise the *serpent's head*, which yet were immediately set up, soon as *that* was necessary to be done. See *Gen.* iii. 15, and 24. And concerning this analogy I have spoken in the 142d note of the hymn to *Apollo*: in further proof of what was advanced there it may be necessary here to add, that the name *Python* is directly *Hebrew* from פָתָן, *PETHAN*, an *asp* or *serpent*, and a text where the word occurs, is by this *Python* himself applied to our Saviour. See *Matt.* iv. 6. which refers to *Psalm* xcii. where we read in the 13th verse. “ Thou shalt tread upon the lion and ἥδη Python, the adder or serpent; ” which hath an obvious and direct application to this Heathen story of *Apollo*'s destroying the *Python*. The word occurs in the same sense in many other texts, as you may see in any *Hebrew* concordance. *Leigh*, in his *Critica Sacra* upon the word, explains it, “ an *asp*, *Cockatrice*, or the *serpent Python*, called in *Hebrew* *Pethen*; which name noteth (by the contrary) the *unpersuadedness* which this *Psalm* (the 58th) sheweth to be naturally in that beast. And so the wicked have the title of απειθεῖς, *unpersuaded* or *disobedient*. *Tit.* i. 16.” Unde *Weller*, (adds an author quoted by *Leigh*) quippe qui

- “ Their slimy length involving) tho’ not yet
 “ My darts have pierc’d the monster : Hallow’d truths
 “ Nathless, as from the Delphic laurel sure,
 “ Unerring hear me speak : Far off, far off:—
 “ Quick shall I find thee : Quick my arrows wash 120
 “ In Theban blood : Thine is the impious race
 “ Of that tongue-doughty woman ! Hence nor thou
 “ Profane, not thy Cithæron shall the birth
 “ Of PHOEBUS hallow : Righteous is the God,
 “ And on the righteous only shines his favour.” 125

HE spoke: And thence Latona wand’ring turn’d,
 Sad sighing to Thessalia : (Since in vain
 At Elice or Bura, and at all
 Achaia’s states inhospitable, sought
 The burden’d mother entrance :) There alike 130
 Unfortunate she rov’d : Anaurus fled
 With great Larissa, and fam’d Pelion’s mount :
 Even Peneus too his disregarding waves

Roll’d

qui serpens sive aspis sacer effet Apollini, & per quem divinationes olim instituerentur. There is, I think, no doubt but the Greek verb *πειθω*, to persuade, comes from ΠέΘηΝ, PeTHeN, the great original evil persuader or seducer.

Thus as it should seem, we have a complete and reasonable account of this tradition concerning Apollo’s killing the *Python*, and delivering his oracles in the most sacred part of his temple, from a *tripod*. They who are most conversant

in these things will best understand, and most readily excuse the imperfection of my account, which is scarcely any thing more than bare hints to raise the attention, and promote an enquiry into such subjects amongst men far more able and much more at leisure for them than myself. I have forbore enlarging on the physical solution which mythologists give of this exploit of Apollo’s killing the *Python*, because it is so universally mentioned, so well and justly applied.

Roll'd rapidly away thro' Tempe's vale.

Nor touch'd compassion thy relentless heart

135

Steadfast in hate, dread JUNO; when her hands

In supplicating fort extending wide,

Latona thus besought the pitying nymphs:

" Intreat, ye daughters of the flood, fair nymphs

" Of Thessaly, try every blandishment,

140

" From Peneus, from your father to procure

" A birth-place for JOVE's offspring: Beg him stay

" His mighty flood!—Ah Peneus, wherefore strive

" Swift to outstrip the winged winds? No race,

" No contest claims this speed: Move ever thus

145

" Thy feet, the ground light-leaving? or now first

" Do terror and Latona bear thee on,

" And

Ver. 139. *Intreat, &c.*] This whole speech of *Latona* to the nymphs is truly beautiful: the elegance of the expressions and the admirable breaks in the sentences greatly commend the author's judgment and genius. The last line in the original,

Ωυτοκες μωνας απηρειστο Λεινας,

is peculiar: the word *ωυτοκες*; refers to a commonly received opinion amongst the antients (of which you may read in *Pliny* and other naturalists) that the lioness never brings forth but once, the parts necessary to generation being always torn away through the violence of her agonies in bringing forth: as their opinion seems not founded in truth, I have used in the translation, a word, which will either serve that sense, or the general one, if this be not as re-

ported: the author uses the word *Ωδηνας*, for the produce of the birth, and I have endeavoured to retain his manner of expression; it is said in the 39th chapter of *Job* ver. 3: of the wild-goats of the rock, "that they bring forth their young ones, they cast out their sorrows—and I observe, in the *Septuagint*, the very same word, which we have in *Callimachus*, is used—ΩΔΙΝΑΣ δε αυται εξαποσθειεις,—nay, it is used three times in the compass of three verses: the mode of expression being so similar, would incline one to believe that *Callimachus* borrowed it from the LXX translation, with which we must remember, he could not but be acquainted. *Spanheim* observes judiciously from *Bachart*, that this opinion of a lioness never bringing forth but once is sufficiently refuted by the sacred Scriptures, particularly the 19th chapter of *Ezekiel*, and the 2d chapter and ver. 12, of *Nahum*.

“ And to thy flight add wings?—He hears me not,
 “ Too abject for regard! Ah me, my load,
 “ Where shall I bear thee?—For my slacken’d nerves 150
 “ And yielding sinews to the birth give place!
 “ Oh Pelion, happy Philyra’s retreat,
 “ Stop thou thy course: oh stop:—Thou not receive
 “ Jove’s offspring,—when amidst thy mountainous shades
 “ The famish’d lioness torn in labour finds 155
 “ Safe shelter to cast forth her dolorous birth!”

THE piteous river-god uprear’d his head,

Bedew’d with tears, and tenderly replied :

“ Heaven witness, oh Latona, I thy pangs
 “ Behold not unregarding: But what power 160
 “ Than dire Necessity more strong? These waves

“ Thou

Ver. 161. *Necessity*, &c.] The antients had universally this opinion of *Necessity*, that she was the strongest of the deities, nay, and even superior to *Jove*: of whom *Orpheus* says,

Δεινη γαρ Αντεγκη παντα καπνειν.

Dreadful *Necessity* commands and governs all.

Frischlinus prettily enough observes, that in this resolution of *Peneus*, rather to suffer every evil which *Juno* could afflict, than basely to desert a friend in the utmost distress and *necessity*, we have the picture of a good man, who, by no means, evils, or dangers suffers himself to be moved from his steady purpose of honesty and virtue:

*Si fragus illibatur orbis,
Impavidum ferient ruinae.*

He has well observed too, that in the last line of this speech there seems a contradiction; for how should *Latona* implore the assistance of *Lucina*, when as yet, she was not born, since *Diana* and *Lucina*, as is universally agreed, were the same? This difficulty is solved by *Pausanias*, who tells us, that there was another *Lucina*, different from *Diana*, the daughter of *Juno*: who coming from the *Hyperboreans* assisted *Latona* in her labour: *Homer*, in his hymn to *Apollo*, “ represents *Lucina* as detained by *Juno* from succouring *Latona*.” *Diana*, we may remember (hymn to *Diana* ver. 31.) makes this petition to her father, that she should assist women in travail: nay, and *Juno* herself was said so to do.—*Juno Lucina, sic enim*, we read in *Tertence*. But the antient fables are strangely mixed. See hymn to *Diana*, note 310.

“ Thou know’st to other births have oft supplied
 “ Ablution grateful : But who dare defy
 “ The thund’ring threats of heav’ns avenging queen ?

“ View from yon mount how dread a sentinel

165

“ Frowns, menacing destruction, who with ease

“ Cou’d totally subvert my deep foundation ?

“ What wilt thou then ?—Say, can it please thy foul

“ That wretched Peneus perish ? Be it so :

“ Let come what will come : Gladly for thy sake

170

“ Even I will suffer : Tho’ of streams most mean,

“ I steal along contemn’d, or quite forgot

“ My weed-grown channel mourn for ever dry.

“ Come then—what more remains ? Invoke Lucina.”

Speaking, he stop’d his rapid current. MARS

175

Pluck’d from its roots Pangæus, and uplifts

The

Ver. 175. *Mars*, &c.] I should pay an ill compliment to the reader’s judgment to observe the poetical and obvious beauties of this passage : I shall only produce a few lines from *Milton*, which I have had an eye to in the translation, the excellence and sublimity of which deserve all praise :

From their foundations *loosening to and fro*,
 They pluckt the seated hills, with all their load
 Rocks, waters, woods, and by the *ragged top*
Uplifting bore them in their hands.

PAR. LOST, b. i. ver. 643.

An excellent criticism on which the reader will find in Mr. Addison’s papers on *Milton*. — It may be necessary to remark in explanation of the action mentioned by our author, that striking the shield with the spear amongst the soldiers was formerly a mark of anger : which is well illustrated by these words of Amm. Marcellinus, *Militares omnes horrendo fragore scuto genibus illidentes, quod est prosperitas indicium plenum, nam contra cum Haftis clypei feriuntur, Iræ documentum est doloris.* So Claudian,

Jucundaque

The mighty mountain by its shaggy top,
 About t' o'erwhelm the flood : Yet first his voice
 Horribly stern loud thunder'd from aloft ;
 And struck with pond'rous lance, his brazen shield 180
 Rung with rough clangor jarring : Offa's mount
 With the Cranonian fields, and Pindus' dales
 Resounded trembling : All Thessalia
 Astonish'd at the noise tumultuous shook.
 As when the giant shifts his weary side, 185
 Briareus, troubled Ætna's groaning mount
 (His torturing load) disturb'd in each recefs
 Roars to its fiery center : All o'erturn'd,

Vul-

*Jucundaque Martis
 Cernimus, insinuit cum verbere signa magister :
 Mutatosque erunt pariter tot pictora motus,
 In latus adijs Clypeis, aut rufus in altum
 Vibratis; grave parma sonat Mucronis acutum
 Murmur.*

where, as Span'cir well observes, the *Martis adijs Clypeis*, and *Mucronis acutum murmur*, are excellent explanations of the Greek poet.

Ver. 189. *As when, &c.*] The best commentary upon this passage that I can think of, is the following description from the 3d *Aeneid* of Virgil. l. 571.

Horrificis juxta tonat Ætna ruinis, &c.

But Ætna roars with dreadful ruins nigh,
 Now hurls a bursting cloud of cinders high, }
 Involv'd in smo'ky whirlwinds to the sky : }
 With loud displosion to the starry frame,
 Shoots fiery globes, and furious floods of flame:
 Now from her bellowing caverns burst away
 Vast piles of melted rocks in open day.

Her shatter'd entrails wide the mountain
 throws,
 And deep as hell her burning center glows.
 On vast *Eneeladus* this pond'rous load
 Was thrown in vengeance by the thund'ring
 God :

Who pants beneath the mountain and expires
 Through openings huge the fierce tempestuous
 fires :

Oft as he shifts his side, the caverns roar,
 With smoke and flame the skies are cover'd }
 o'er,
 And all *Trinacria* shakes from shore to shore. }

PITT.

The critical reader will find an excellent defence of this passage in Dr. Tapp's notes. And I suppose his criticism upon *mutat latus* is well established by Callimachus his — *as etym. etiops & Kyprian.*—which is exactly, *igit* *mutat latus* of *Vulcan's* works in *meum Ætna*, the overturning of which our poet mentions, Virgil again, in his 8th *Aen.* speaks, as quoted, hymn to *Diana* ver. 68.

Vulcanian forges, Tripods, massy works

Harsh clash together falling: From the God's

190

Terrific Shield like discord rung. Nought mov'd

Firm to his purpose Peneus stood resolv'd,

And stop'd his rapid current; when the God

In grateful fort Latona thus addrest :

" Rest safe, kind Peneus; deem not, ought of ill

195

" That thou for me shalt suffer: Nor shall thus

“ With ruin thy compassion be repay’d :

" Rest safe; thy merit shall not want re-

So saying, various toils mean time endur'd,

200

Not even Corcyra's hospitable shores,

Nor fam'd for friendly ports th' Echinades

Dare give the wanderer entrance: From the brow

Of lofty Mimas Iris pour'd her threats,

And every island trembling heard and fled.

205

And now prepar'd Chalciope's retreat

Old Meropeian Cos, to seek : thus spoke

Her son's command prohibiting : " Not here

"My

Ver. 208. *Not here, &c.*] We may admire the address and elegance of the poet in these delicate and refined compliments, which we see he takes every opportunity to pay his prince. See

hymns to *Jupiter* and *Apollo*; yet we cannot but stand amazed at the gross absurdity of the heathens, worshipping, addressing and adoring these poor perishing kings as Gods—ΘΕΟΣ αλλας—nay,
to

THE HYMN TO DELOS.

107

- “ My mother, must thy son be born: these climes
“ Tho' I nor disapprove, as amply crown'd 210
“ With golden plenty: nor envy the renown
“ Of thy APOLLO's birth. But from the Fates
“ To these blest realms another God is due,
“ Of the great Soter race the brightest star,
“ Immortal Philadelphus; at whose throne 215
“ Shall either continent and every isle,
“ (Far as from whence up the high steep of heav'n
“ The fiery coursers bear the Sun's bright car,
“ To where i' th' western world their journey ends)
“ Nought murmur to bow down, and nought refuse 220
“ To own that Macedonian's sway, whose soul
“ Shall bright reflect his godlike father's virtues.
“ Hereafter shall a common contest claim
“ Our force united: when from th' utmost west
“ Another race of Titans shall spring forth, 225
“ In multitude like fleaks of falling snow,

66 *Qī*

to these *Ptolemies*, we are informed, divine worship was paid, and flatteries beyond imagination fulsome. I have, for a very obvious reason given in the 214th line, to the original

ΣΑΩΤΗΡΩΝ ιππατών γενος.

the turn of a proper name or appellation, chusing rather, and I think more justly, to render Σω-

τριῶν, by *Soter*, than *Saviour*. When *Cathemachus* speaks of either continent, ver. 216. *αὐτοὶ τὸν Μίσειαν*, he speaks agreeable to the sentiments of the ancients, who divided the world into two parts *Asia* and *Eurota*. Concerning this prince, the reader will hear more in the *Encomium of Theocritus*, which I have given purposely to explain these passages.

“ Or as the stars that in the æther feed
“ Innumerable—flashing dire o'er Grecia's realms
“ The sword barbarian ; and the Celtic Mars
“ In all his fury roufing ! loud laments, 230
“ From Delphic towers, and Locrian battlements,
“ From fields Crissæan, and each state alarm'd,
“ Shall echo round : the neighbour swains shall view
“ Th' adjoining harvests blaze—and scarcely view
“ Ere the devouring fire shall seize their own. 235
“ Now shall they see, with horrible dismay,
“ The hostile phalanx round my temples marshall'd :
“ Now, midst my holy tripods, helms and shields
“ And all the bloody implements of war,
“ Unhallow'd and abominable ! Cause 240
“ Of future desolation to the throng,
“ Mad

Ver. 226. *Or as, &c.*] The original is,

— Η ισαρθρος
Τείχεσω, πηκτα τλειτα κατ' ηρα Βουκολεονται.

Where, as Madam *Dacier* has well observed, the word *Boukoleotarai* is well explained by *Virgil*.

Polus dum sidera pascit.

ENGL.

in which she observes, it is *cetero certius*, that Virgil had his eye on this passage of Columbus. We must remember in explanation of both authors, that the antiquits were of opinion,

that the stars were fed and supported by the air, and the several moistures exhaled from the earth and sea. See hymn to *Diana*, note 231. where we find that notion applied even to the *Moon*. *Lucretius* confirms this, by saying, *Unde Æther fidera pascit*. Concerning the remarkable historical event, so elegantly introduced by our author, and so much to the honour of his prince, historians are copious, so that it would be superfluous to speak of it here: the reader may consult either *Justin* or *Pausanias* amongst the antients, or amongst the moderns, our late excellent *Universal History*, where he will be fully satisfied.

“ Mad to profane APOLLO’s sacred seat
 “ And wage vain war with heaven ! Of those arms
 “ Part for my prize I claim : and part, great king,
 “ Thy labours shall reward : all those that strew 245
 “ The bloody banks of Nile, fall’n from the hands
 “ Of vanquish’d owners, breathing out their souls
 “ In fire and wild confusion ! these shall be
 “ The meed of thy illustrious toils ! such truths
 “ Prophetic I pronounce : in after times, 250
 “ Thou, Ptolemy, shalt grateful honours pay :
 “ And bless the unborn augur of thy fame.
 “ Thou too, oh mother, aid the sacred purpose :
 “ O’er the rough waves a well-known island roams ;
 “ Yet unconfin’d, like flower of Asphodel 255
 “ That yeilds to every blast, it wanders wide,
 “ As winds and waves direct its doubtful course,
“ Boreas

Ver. 254. *O’er, &c.*] Madam Dacier, in her notes, gives us the following antient epigram upon *Delos* :

*Delos jam stabili revincta terrâ,
 Olim purpureo mari natabat
 Et moto levis hinc & inde vento
 Ibat fluēibus inquieta summis :
 Mox illam geminis Deus catenis
 Hac alta Gyaro ligavit, illac
 Constanti Myconeæ dedit tenendam.*

This epigram, with the following lines from

Homer’s Odyssey, sufficiently explain the description and account given of the island by *Callimachus*.

So roll’d the float, and so its texture held,
 And now the south, and now the north bear
 sway :
 And now the east the foamy floods obey,
 And now the west-wind whirls it o’er the
 sea.

POPE b. 5. ver. 420.

“ Boreas or Auster, or th’ uncertain flood.

“ Thither thy burden bear : the willing isle

260

“ Shall to Latona gladly grant admittance.”

He said : the isles retiring sought their place

Obedient to his word ; Asteria then,

Of hymns divine regardful, to behold

The sacred choir of Cyclades, came down

265

In happy hour from fair Eubaea’s coasts,

Encumber’d in her course with burdening weeds

From rough Geræstus gather’d : in the midst

She stood : and with a generous pity touch’d

At fair Latona’s forrows, quick consum’d

270

The

Ver. 263. *Asteria, &c.*] The original is;

Αστερίν φιλομολπε, συδὲ Ευβοϊκής κατηνεῖς
Κυκλαδες οφομένη περιπυεας, ε τι παλαιον
Αλλ ἐτι τοι μετονοθε Γεραιγιου ειπετο φυκος.
Σενης δὲ ει μεσσησι· κατοικεισασα δε Λυτω
Φυκος απαν καταφλεξας· επει περικασε πυρι
Τληριαν επι' αδιεσσο βαζενυενη εγωσα.

of which I have given the best translation I was able : though I am by no means clear in the sense of this most difficult and perplexed passage : it has been too hard for all the commentators, who cannot tell what to make of the ΠΕΡΙΚΑΙΕΟ ΗΥΨΙ, its *burning round with fire*, which *consumed* this sea-weed, Φυκος απαν καταφλεξα. Spanheim has given some of the best hints towards its explication, which I will extract from him, and then we shall be the better enabled to judge. “ A learned Man thinks, says he, that this is spoken in allusion to the barrenness and badness of the soil in *Delos*, &c. But that this cannot be the meaning of the words sufficiently appears from the reason (which is immediately added) of *this weed’s being burnt up by*

3

Delos ; namely, because the island burnt all around with fire, beholding the *pangs* of *Latona*, &c. επει περικασε πυρι, &c. In that therefore, from Callimachus himself it is plain, the whole reason of the thing is placed : *Delos* amongst its antient names, such as *Asteria*, *Ortygia*, &c. (of which we have spoken before) was formerly called also *Pyropoles* or *Pyrpiles*, *fire being first invented or found out there according to Pliny*, and so Solinus says, that it was called *Pyrpole*, quoniam & ignitabula ili & ignis inventa sunt. To which antient name of *Delos*, and this account of its original, Callimachus undoubtedly refers in this place ; where he says, that all the *sea weed* brought with *Asteria* or *Delos* from *Geræstus*, a promontory of *Eubaea*, was *burnt up* by it, because περικασε πυρι, quandoquidem igne flagraret circumquaerit, &c. and not referring to this account of Pliny’s and of Solinus, has been the reason why so many learned men have been unable to clear up the passage.” So far Spanheim ; the reader may remember that in a former note (note 61.) it was observed from Solinus, “ that

T H E H Y M N T O D E L O S.

111

- The weeds impeding : for indignant flames
 Burnt round her shores, the suffering pangs to view
 Of female anguish : “ Wreak, dread queen, she cried,
 “ Oh JUNO, wreak on me, what vengeance best
 “ Shall suit thy foul : thy threats shall not disarm 275
 “ My honest purpose: come, Latona, come :
 “ Asteria, waits thee gladly.” Thus her toils
 The wish'd for end obtain'd : beside the banks
 Of deep Inopus (whose proud current wells
 Most rapid, when from Æthiopia's rocks 280
 The Nile descending deluges the land :)
 Her wearied limbs she lay'd, the crowded zone
 Unloosing ; while against the sacred palm's

Sup-

“ that *Delos*, after the great deluge, was first of all the places of the earth illuminated by the rays of the Sun, and thence had the name *Delos*.” Now it is not impossible that in this intricate passage, there is some *physical* allusion to something of this sort ; for as *Delos* was the birth-place of the Sun, *Apollo*, it may properly enough be said to burn around with fire : and as the solar fire purges and destroys all corruptible and noxious principles, and promotes vegetation, there may possibly be some allusion hereto in its burning up and consuming the sea-weed. And we may remember *Delos*, though barren before *Apollo* was born in it, afterwards became remarkably plentiful and fruitful. I observed, that in this whole affair of *Latona's* persecution, &c. there was a manifest allusion to natural things (note 81.) *Phurnutus* confirms that opinion, who makes *Latona* to signify the night or dark *Chaos*, from whom by *Jupiter* the aithe-

real fire sprung *Apollo* and *Diana* ; as the reader will find at large in the conclusion of this hymn : and a note in the appendix on this passage will perhaps set it in a clearer light.

Ver. 283. *Palms, &c.*] Concerning this palm-tree at *Delos*, so famed for its antiquity, you may read in almost every classic writer : why it was peculiarly dedicated to *Apollo* was observed in the hymn to that deity, note 5. and it deserves particular attention in confirmation of what was said there, that the mother of the God of light should recline against this tree, and be herself supported by that which is the emblem of support. Some have said, that *Apollo* was brought forth between an olive-tree and a palm, a tradition remarkable enough: *Ovid* mentions it.

*Ilic incumbens cum PALLADIS ARBORE
PALMÆ
—Edidit incita geminos Latona novicid.*

Wc

Supporting trunk reclin'd, with bitterest pangs

She groan'd distrest ; and big cold drops distill'd

285

Adown her fainting body to the ground.

Breathless amidst her throes, " My son, she cried,

" With intermitted fervency, ah why

" Thus grieve thy tortur'd mother ? when to thee

" A kindly isle the wish'd reception grants :

290

" Be born, be born, and ease thy mother's pangs."

BUT long the deed from JUNO to conceal

'Twere vain to hope : for trembling with the tale

Her watchful Iris fled, and while her breast

Big pants with conscious fear, " Oh queen, she cried,

295

OPT

We see there is no mention made of *Diana*, who according to her own account (Hymn to *Diana* ver. 34.) was brought forth without any pain to her mother : the difficulty was to bring forth the *Sun*, the *Moon* lives but from him, if we may so say. The description of this labour of *Latona* has justly obtained universal praises.

Ver. 295. *Oh queen, &c.]* The excellence of *Callimachus* in keeping up the characters of his several personages is much to be admired, and it will appear by no means in a better light, than by comparing the conduct of *Mars* on the reception which *Peneus* was about to give to *Latona*, and this of *Iris*, on *Afelia*'s receiving her: the speech of *Iris* is very excellent, and the art of her address much to be commended. We may just observe our author's philosophical accuracy in thus appropriating *IRIS* or the *Rainbow* to *Juno* or the *Air*: *Homer*, in his hymns, makes *Iris* a friend of *Latona*'s, as does *Lucian* in his dialogues. But *Callimachus*, says *Frischlinus*, respects the

Iris is represented : for by *Juno* nothing else is understood than the *AIR*, as the name in the Greek proves, for *HPA* (*Juno*) by *Metathesis*, is *AHP*, the *Air*." But we may observe, that *Homer* is not far from the philosophical truth, since we all know, that the *rainbow* is produced by the assistance of the *Sun*, and therefore, in his hymn, he might properly enough make *Iris*, the *rainbow*, a friend to the mother of the *Sun*. Concerning this phænomenon the writings of all the philosophers are full ; and divines too are not wanting, who explain to us this symbol of grace given to *Noah*, and gloriously displayed around the head of the *Redeemer*. See *Ezek.* i. 28. and *Rev.* iv. 3.

The simile which the reader finds after this speech of *Iris*, deserves particular attention. The *micat auribus* of *Virgil*, in his famed description of the horse, seems borrowed from this passage of *Callimachus*,

— *Ovata δ' αυτης*
— *Οφθα μαλ'* —

*

The

“ Majestic, all-ador’d, whose pow’r supreme

“ Not I alone, but all confess: of heav’n

“ Dread empress thou, sister and spouse of JOVE;

“ Nor fear we ought from other female hand!

“ Yet for thy rage hear cause: Latona’s birth

300

“ A little isle presumptuous dares admit!

“ The rest all fled: but this, of all least worth,

“ Asteria sweeping refuse of the main,

“ Even this invited, this receiv’d thy foe!

“ Thou know’st the rest: but pass not unreveng’d

305

“ Their Quarrel, who o’er earth thy mandates bear.”

Speaking she fate beneath the golden throne:

And as a faithful dog, when from the chace

DIANA rests, sits watchful at her feet,

While still erect its sharp ears lift’ning stand,

310

And wait each whisper of her voice: so fate

Thaumantian Iris: nor when sleep itself

Spreads o’er her weary lids his downy wings,

Her duty ought foregoing: by the throne

Her head she leans reclining, and thus laid

315

Oblique,

The poets generally assign wings to sleep as here, ver. 313. but wherefore, is not so generally understood: by referring to Spanheim’s note on the place, you will find a fine image of *Sonnus Alatus*, the God of sleep with wings, which is extremely curious, and well explains the expression of winged. See also Spence’s *Polyphemis*, Pl. 36. Fig. 2.

Oblique, short slumber and disturb'd she shares ;
 Her circling zone not daring to unbrace,
 Nor loose the winged sandals from her feet,
 Lest sudden JUNO's word shou'd claim her speed.

BUT, warm resentment rising in her breast,

320

Thus JUNO vents her ire : “ In sort like this
 “ Ye vile reproaches of licentious JOVE,
 “ May ye in fearful secrecy conceive
 “ And thus in secret shame produce your births !
 “ Nor find a shelter to conceal your pangs,
 “ Base as receives the veriest abject wretch
 “ Of human race, birth-tortur'd : but on rocks
 “ And desart cliffs unpity'd, unreliev'd,
 “ Thus like the monstrous Phocæ yean your brood.

325

“ And

Ver. 321. *In sort, &c.*] I have been obliged to take a larger compass than is quite proper to explain clearly the author's meaning in this place, which is difficult to be come at, and as it seems to me not perfectly understood by any of the commentators: I understand it in the sense of an execration, and so do not read the passage, as is generally done, with an interrogation; and herein *Stephens* directed me the way.

Οὐτω νύν, ω Ζηνος φρεσέα, και γαμεσοδεις
 Δαθεια, και τικτούτε κεκυμηνα.

Ita, O Jovis opprobria — clandestinas nuptias celebretis, & in occulto pariatis ! — Frischinus observes, “ Notat meritum partus clandestinos, quos illae non in cætu fæminarum, ut honestæ ma-

tronæ, sed in diverticulis & lustris edunt, turpitudini suæ latibula queritantes. Cujus rei exempla qui nulla habent, Juvenalem Satyr. 6. legant.” The lines following, wherein Juno addresses Asteria, clear the sense, and shew, that it is an execration, which at first she vents against all the concubines of Jove, wishing them such a birth-place, as this wretched rocky desolate island of Delos. I am not unaware, that the learned Spanheim understands these latter lines somewhat differently; but I think it will appear to the judicious reader, that I have united, or rather comprehended both senses of the author in the translation; which yet if I have mistaken, in so obscure and contested a point, it cannot be wondered, and will readily be excused.

- “ And sure Asteria’s favour to my foc 330
- “ Cannot much rouse my vengeance : since her shores
- “ Barren and desolate can but afford
- “ A wretched hospitality ! Yet prone
- “ To fury tho’ I were, this wou’d disarm
- “ My steadiest purpose, that her virtue scorn’d, 335
- “ Tho’ courted, to ascend my sacred bed,
- “ And to Jove’s arms preferr’d the briny deep.”
- She spoke : when from Paetolus’ golden banks
APOLLO’s tuneful songsters, snowy swans,
Steering their flight, seven times their circling course 340
Wheel round the island, caroling mean time
Soft melody, the favourites of the Nine,
Thus ushering to birth with dulcet sounds
The God of harmony : and hence sev’n strings
Hereafter to his golden lyre he gave : 345

For

Ver. 339. *Snowy swans, &c.*] I have before observed, that swans were dedicated to *Apollo*, and hinted at the only probable reason I can find for it. (See hymn to *Apollo*, note 94.) and am pleased to find that able mythologist *Phurnutus*, confirm my opinion. Δια τετο και ιφος αυτων ΚΥΚΝΟΣ, τη μετικοτατον, και ΛΕΥΚΟΤΑΤΟΝ αμα ειναι των φρεων. “ For this reason is the swan sacred to *Apollo*, because it is the most musical and most white of all birds.” See c. 32. As to the other parts of this description they are so clear, I suppose, they need no explanation : we have only to refer to the beginning of things, and the *perfection*

of the number *seven*, and we shall see the whole mystery, remembraing that the original *Hebrew* יְהוָה signifies *perfection* and *fulness*, as well as *seven*. *Apollo’s* lyre consisted of *seven* strings : *Lyrā Apollinis chordarum septem* (says *Macrobius*, sat. l. i. c. 19.) tot cœlestium sphærarum motus præstat intelligi, quibus solem moderatorē natura constituit. And as this lyre represents the *seven spheres*, the *harmony* of which the *Sun* regulates and conducts, hence we see plainly the original of the *harmony* of the *spheres* so much talked of.

Q 2

For ere the eighth soft concert was begun,
 He sprung to birth—the Delian nymphs aloud
 All grateful to Lucina tun'd the hymn,
 The sacred song rejoicing ! Æther hears
 And from his brazen vault returns the sound 350
 Exulting ; perfect glory reign'd : and Jove
 Sooth'd even offended Juno, that no ire
 Might damp the gen'ral joy, when Sol was born.
 Then, Delos, thy foundations all became
 Of purest gold : the circling lake, the flood 355
 Of deep Inopus roll'd the splendid ore
 Adown their glittering streams : and golden fruit
 On golden stems thy favour'd olive bore.
 Thou too from off the golden soil uprais'd
 The new-born God, and fondling in thy breast 360
 Thus spoke ;—“ See thou, Oh earth, so richly blest,
 “ Thou fertile continent, and ye full isles
 “ Who boast such num'rous altars, shrines, and states,
“ I am

Ver. 354. *Then, &c.*] Homer gives the same account of this affair, and tells us, that all became golden at Delos upon the birth of the Sun ; no difficult matter to account for, especially if we refer to the hymn to Apollo, ver. 52, and note. Callimachus says, that the island Delos took

Apollo from the ground, the golden soil ; upon which Spanheim observes, that it was always usual to lay infants, when first born, upon the earth, by which they acknowledged it the common parent and nourisher : after which they were taken up and delivered to the parents.

- “ I am that poor uncultivated isle
“ Despis’d and barren ; yet observe, from me 365
“ Delian Apollo scorns not to receive
“ An honour’d name : and hence no other clime
“ From any God shall equal favour share :
“ Not Cenchrus by her Neptune so belov’d,
“ By Hermes nor Cyllene : nor by Jove
“ Illustrious Crete : as DELOS, happy isle 370
“ By her APOLLO: steadfast in his love
“ Here will I fix, and wander hence no more.”
She spoke ; and to the God, her snowy breast
Unfolding, gave sweet nurture : o’er the babe
Enamour’d smiling with paternal love : 375

Hence,

Ver. 374. *Her snowy breast, &c.*] Homer, in his hymn to *Apollo*, gives a very different account of this matter, informing us, that *Apollo*, immediately after his birth, was not fed with milk like other infants; but had *nectar* and *ambrosia*, the meat and drink of the Gods, immediately brought him by *Themis*:

Οὐδ αρ Απολλωνα χρυσαφε θησατο Μητηρ,
Αλλα Θε ισ νεκταρ τε και αμβροσιν ερατεινη
Αθανατην χεριν επηρξατο χαιρε δε Δητω.

Nor milk to *Phœbus* with his golden locks
Did fair *Latona* give: but *Themis* brought
To his immortal hands the heav'ly food
Of deities—ambrosia and nectar; joy
Fill'd his glad mother.

" Because, probably, the *Sun* or *Apollo*, as the *producer* and *nourisher* of all thing, on earth, cannot be supported by *earthly* aliment, but *heavenly* only. To say nothing of the *Stoicks*,

who, according to *Plutarch*, averred that the Sun was nourished and even kindled by the sea." So far *Spanheim*, in which he refers to that curious treatise of *Plutarch's*, *Hegi Iulus et Oxyrides*, which is rendered into English by Dr. *Savile*, in whose translation, p. 14, we read,

"Nor can we suppose it their opinion, that the Sun, like a new-born infant, springs up every day afresh out of the lotus plant. It is true indeed they do characterise the *rising sun* in this manner; but the reason is, that they may hereby signify to us, that it is *moisture* to which we owe the first *kindling* of this luminary." It may be worth the reader's while, desirous of further improvement in these speculations, to read the whole treatise. And by the way we may observe, that the word *lotus* is derived from the same Hebrew word as *Latona*, *Lot*, &c.—as noted, ver. 18. of this hymn. a remark worth the reader's attention.

Hence, holiest of islands, thou wast call'd
 The nurse of PHOEBUS : privileg'd from death,
 From bloody MARS, and wild BELLONA's waste,
 Who ne'er destructive tread thy hallow'd plains.
 But from the subject world primitial tenths

380

Arc

Ver. 378. *Privileg'd from death, &c.]* It was never permitted any person to die, or to bring forth, in *Delos*; and the great veneration paid to the island by the whole world preserved it from the danger of war. Whenever any were sick they were carried into a little island just by, called *Rhenea*, where they buried. And to this our author alludes in the lines above. *Frischlinus* remarks a saying of *Pausanias*, the son of *Cleombrotus*, to this purpose: who replied to the *Delians* upon a dispute between them and the *Athenians*, concerning the property of the isle, when they observed this particular that no women were delivered, nor dead buried, in their isle. — “ How then can this be your country, in which no one of you hath been, nor will hereafter be ? ” *In qua neque fuit quisquam vestrum, neque futurus est ?*

Ver. 381. *But primitial tenths, &c.]* *Callimachus* here informs us of a very remarkable particular in the worship of *Apollo*, “ the sending him the *first-fruits* and *tenths* by every nation in the world, and from the inhabitants of every part of the globe,” to each of which the influence of the *Sun* extends, and from all of which at this birth-place of his he demanded, and obtained, an acknowledgment of his universal dominion. It appears impossible to give any tolerable solution of this custom, unleſs we refer to the *Sun*, and his universal influence. The custom of offering *first-fruits* is, without doubt, extremely antient, prior to *Moses*, and as old as the fall: when *Cain* brought of the *fruit of the ground*, and *Abel* of the *firstlings of his flock*: the one a *bloody*, and fo an *acceptable sacrifice*; the other only of the *fruit of the ground*, *cursed* and not *redeemed*. And in reference to this bloody offering, the learned commentators upon our author observe, that in the original there is

mention of more than the sheaves, and therefore I have translated it (ver. 390.)

The holy sheaves and *mystic offerings* bear.

*Οἱ μεντοὶ καλαμῶν τε καὶ νέα δειγμάτα πρωτοῖς
Ἄσπαχνων.* —

In these sacred *handfuls*, or bundles of corn, they aver, that the bloody offering was wrapped up to preserve it, which is confirmed by a passage from *Herodotus*, who says, that the *Delians* speak of ΙΠΑ ἐνδέμενα εν καλαμῷ πρωτοῖς Υπερβόρεων φερουσί, — *sacred things bound up in a sheaf of wheat, brought by the Hyperboreans*, — upon which *Spanheim* adds, that ΙΠΑ is commonly ued for *victims* that are offered in sacrifice, or for parts of them (*απαρχαῖς*) *first-fruits*. The reader will find much to this purpose in the notes of that learned commentator: the custom however seems from hence sufficiently plain, and, with a reference to the *firstlings*, and *first-fruits* mentioned in scripture, easiy to be resolved: since these were payed to the *Sun*, the *emblem* of the true *Sun* of Righteousness, who was sacrificed for the *sins of the whole world*, the *first-born* of every creature, and the *first-fruits* of the dead. In a work called *Bibliotheca Biblica*, printed at *Oxford*, many hints of this kind are fully explained; the reader, amongst other parts, may consult vol. 3. p. 42. *Spanheim* observes, that this universal regard and tribute, paid by all nations to *Apollo* or the *Sun*, at *Delos*, was something ſimilar to the veneration paid to the the temple of the *true Sun* at *Jerusalem* by all the *Jews*, inhabiting every part of the globe. See his note. And when the *light of the world* was born, wise men from the moft diſtant parts, led by his *star*, came to *worſhip* him and to preſent their *gifts* and *offerings*, the *first fruits* of the gentiles.

Are sent to Delos : while each pious state
 Unites with sacred joy to celebrate
 The gen'ral feast ; states flowing from each clime
 Of the well-peopled globe, from east and west, 385
 From Arctic and Antarctic pole—where heav'n
 The virtue of the habitants rewards
 With length of days : these to the Delian God
 Begin the grand procession ; and in hand
 The holy sheaves and mystic offerings bear ; 390
 Which the Pelasgians, who the sounding brafs
 On earth recumbent at Dodona guard,

Joyous

Ver. 388. *These, &c.*] The author here describes the procession of this holy offering, which he tells us comes first from the dwellers at the *antarctic-pole*, the *Hyperboreans*, and so is conveyed through different hands to *Delos*. *Pausanias* has a passage which well explains our author—“ *In prasiensibus autem (Atticae pago) Apollinis est templum, quo HYPERBOREORUM primitias mitti tradunt; eas enim Hyperborei Arismaspis committunt, Arismaspi Isthonibus; ab iis acceptas Seythae Sinopen: inde ad prasienses Graeci deportant; eas deinde Delon Athenienses mittunt,*” lib. 1. p. 59.

Ver. 392. *Dodona, &c.*] This oracle of *Jupiter's* at *Dodona* was of a very singular kind, supposed to be the most antient of all the oracles of *Greece*, prior to the flood, but restored by *Deucalion*, according to the tradition, after it. The scholiast upon the 16th *Iliad*, 233, &c. gives this account of it—*Tis de εσω τε Δευκαλιος Διος λογος, &c.* What is the story of this *Dodonean Jupiter*, and what is the place from whence he received this name? To which he answers, from a very antient author, *Thrasylus*, that *Deucalion* after the flood, which happened in his time, having

got safe upon the firm land of *Epirus*, preached or prophesied in or by an oak — *εμπαρτυρετο εν τη δευ* — and by the admonition or counsel of an oraculous *Dove*, having gathered together such as were saved from the flood, made them to inhabit together in a certain place or country, which, from *Jupiter* and *Dodona*, one of the *Oceanides*, they called *Dodona*.” Thus far the scholiast. The reader cannot but observe the remarkable references herein to the affairs of *Noah*, of which this doubtless is a plain heathen tradition. Concerning the *oak*, see hymn to *Diana*, note 224. What the *dove* signifies we may understand by *Noah's dove* sent from the *ark*; the tradition is remarkable, that this *dove* flew from the lap of *Thebe*, or, as others, from *Thebos*, the very name of the *ark* in the Hebrew תְּבָנָה *Thebe*, to *Dodona*, which is a compound word from תְּבָנָה and דָׁדָן, *Dad* and *Adnai*, so *Dodonai*, as will appear from an author, who has fallen into my hands while I am writing this; and whom I will produce at the end of the hymn, as not having room for him here. The *Pelasgians*, Πελασγοι, were the descendants of, and had their name from *Phakg*

Joyous receive, and to the Melians care
 The hallow'd gifts confign: whence o'er the fields
 Lelantian pass'd, to fair Eubœa's shores 395
 At length arriv'd, a ready passage wafts
 The consecrated off'ring to the shrine
 Of Delian Apollo. Of the north,

Chill

or Peleg Πέλεγ. See Stillingfleet's *Origines Sacrae*. The tradition of the Dodonean oracle, that it was prior to the flood, but restored by Deucalion, is similar to what the Jews deliver, that the altar upon which Noah sacrificed after the flood, was the same which Adam had built after the fall, whereon Cain and Abel offered their oblations—and whereon also Abraham offered, &c. See *Bibliotheca Biblica*, vol. i. p. 227, &c.

In antient times, and at the beginning, the oracles were delivered by the murmuring noise of a fountain at the foot of an oak, and also from the oaks themselves: but in after times they made use of the brazen kettle, of which Callimachus speaks, the sounding bras, which, whether it were used in delivering oracles, is doubted by some. We have two accounts given us of the reason, why it was said to be always sounding, ἀσύνταυ, as Callimachus calls it; one, That many of these brazen kettles were so artificially placed about the temple, that by striking one of them the sound was communicated to all the rest. The other, and the most probable, account is, that there were two pillars before the temple, on one of which was placed a kettle, upon the other a boy holding in his hand a whip with lashes of brass, which being, by the violence of the wind, struck against the kettle, caused a continual sound. Concerning this whole matter, see Potter's *Antiq. of Greece*, vol. i. p. 265. and other writers on Mythology. These brazen pillars, &c. seem to have some reference to the two brazen pillars before the temple of Solomon, 1 Kings vii. 21. called Icín and Boz, which were representatives of the supporters of this system, and reclaimed by God to himself from the heathen worshipers of those

supporters; of whom it is said, that they send out their sound; they, namely, the אֲשֶׁר־הַמְּלָאָכִים—the æthers, the struglers, light and air, Psalm lxxvii. 17. of whom it is also said, that their voice and sound is gone out through the whole earth. Psal. xix. So the bras at Dodona always sounded, and that by means of the air, as we observe; where, if the bras was an emblem of light (as was gold in the temple of God) we have the two agents. And to this the bells of gold on the high priests vestments joined with the pomegranates referred, which were always to send forth their sound when he entred into the oracle or Holy of Holies. See Exod. xxviii. 34. As these have all a mutual connection and application to the same thing (which seems to have been the heathen grand offence) a worshipping the created agents, which are the supporters of, and whose sound or power extends through all creation, and is continually abiding; it seems very reasonable to suppose, that these ever-sounding kettles of bras, with their several appendages, refer hither also: and the more attention we give to the remarkable columns before the temple of God, the closer similitude, I am apt to believe, we shall find: bearing in mind, that these brazen kettles were of modern invention, compared with the oracle, oak, dove, &c.

Ver. 398. Of the north, &c.] Spanheim produces a passage from Rudbeckius to prove, that this worship of Apollo by the Hyperboreans, or sons of the north, was the same with the idolatry paid to Baal-Sephon; for the word Sephon in the Hebrew confessedly is the north. These are his words: *Hunc vero juxta Græcos audtores, cultum ab Hyperboreis Apollinem, eum enim esse cum Baal-Sephon, Deo seu idolo, cuius mentio,*

Exod.

(Chill Boreas' climes, the Arimaspians seat,)

- The loveliest daughters, Hecaerge blest, 400
 Bright Upis, and fair Loxo, with a choir
 Of chosen youth accompany'd, first brought
 The grateful sheaves and hallow'd gifts to PHOEBUS :
 Thrice happy throng, ordain'd no more to see
 Their native north, but ever flourish fair 405
 In fame immortal, servants of their God !
 The Delian nymphs, whom to the nuptial bed
 Midst melting music Hymen gently leads
 Trembling with am'rous fear, their votive locks
 To these bright daughters of the north confign : 410
 And to the sons the bridegrooms consecrate
 The virgin harvest of their downy chins.

THEE

Exod. xiv. 1. contendit idem de quo paulo ante, vir ingeniosus ac industritus Rudbeckius Atlant. p. 761. quod nempe Sephon de Septentrione, seu aquilinari plagâ, ab Hebrais dici sit in confessio : atque ita Baal seu Belum septentrimonalem, nihil esse aliud quam Apollinem Hyperboreum : Baal enim a Scaldis &c in Edda, omnium præstantissimum denotare. Cui & illud suffragari insuper posset quod a Chaidæis Ήρας Sephon, de extremo septentrione idem dici adserant veteres magistri, quod Sol illic sit velut absconditus, id autem de Hyperboreis traxiderunt Mela, Plinius, &c. eos per semissen Solis luce carere." Thus that learned and ingenious Commentator ; and the names of these three Hyperborean virgins evidently shew their connection with the Sun, in confirmation of what Spanheim has remarked ;

each being an appellation of the Sun, who is called *Hecaergus* from emitting his rays, or darting them from afar. *Loxius*, from the oblique course, which he annually describes, which the word Λόξος signifies. See Macrobius, Iher-nutus, &c. *Upis*, for the same reason that Diana was so called, viz. from the splendor and brightness of his face. See hymn to Diana, ver. 278. Add to this, that the Virgins and young men were to dedicate to these virgins and their companions, their Hair, when about to be married ; hereby acknowledging the Sun to be the cause of all fruitfulness and strength, of which the Hair, in reference to his rays, was the symbol. See hymn to Apollo, note 52, and 60. and also the case of Sampson, whose strength lay in his seven locks, as mentioned, Judges xvi. 17, &c.

THEE bright Asteria (whose rich altars breathe

Divinest sweets to heav'n) the circling isles

Encompass round, and form a beauteous choir

415

Not silent nor devoid of sacred song :

But radiant vesper crown'd with golden locks,

Still views thee hymn'd with grateful harmony.

The youths, prophetic Olen, chaunt thy lays

Delighted : while the maids the solid ground

420

Shake with their choral feet : and load with wreaths

Fair VENUS' sacred statue, which, from Crete

Returning with his peers, kind queen of love,

Theseus uprais'd to thee : who, when escap'd

The mazy labyrinth, death's sequester'd seat,

425

And dread Pasiphaë's offspring by thy aid,

Grateful around thine altar led the choir

With sacred dances to the tuneful harp.

And hence the sons of Cecrops annual send

The

Ver. 414. *The circling isles, &c.]* Concerning the *Cyclades*, so called from surrounding *Delos*, I spoke, note 3. *Olen* was a *Lycian*, and composed hymns to the honour of *Apollo* at *Delos*. Concerning the statue of *Venus* in *Delos*, the honour paid to it by *Theseus*, and the yearly ceremony performed by the *Athenians*, all

writers on Mythology are copious. *Thucydides* and *Plutarch* also give an account of it, and the English reader will be satisfied by consulting *Potter's Antiquities of Greece*, vol. i. p. 284. where the archbishop refers to this passage in *Callimachus*.

The fam'd Theorian vessel, that defies

430

The pow'r of time, for ages still the same.

THEE, ever honour'd isle, what vessel dares

Sail by regardles? 'twere in vain to plead

Strong

Ver. 433. *Thee, &c.*] Here we have a remarkable instance of the veneration paid to *Delos*, which was universal, and of which *Aeneas* speaks

*Huc feror : hæc fessos tuos placidissima portu
Accipit : egressi veneramur Apollinis urbem.*

ÆN. iii. 78.

See too *Cicero's Oration pro Lege Manili.* *Nos quoque, &c.* But the ceremony, which *Callimachus* speaks of, is very peculiar: the scholiast says, " That it was a custom in *Delos* to run round the altar of *Apollo*, and to strike it with a whip, *τυπτωμενοι*, and with their hands or arms bound behind them, to bite the olive." The first part of the ceremony is plain enough, and easy to be understood by referring to the hymn to *Apollo*, note 11. and I think the second particular is of the same nature with what we read in *1 Kings xviii.* of the priests of *Baal*, who leapt upon the altar they had made (which the LXX render *διεργέχονται*, *run round*, the exact import of our author's phrase;) and they cried aloud, and cut themselves, after their manner, with knives and lancers, till the blood gushed out upon them. The contest here was, whether *Baal*, the light, or the operation of the air could consume the sacrifice or not; so that the idol worshipped was plainly the same with *Apollo* or the *Sun*. See note 408. The running round the altar imported the motion and action of the solar light; the striking with a whip the altar, or cutting themselves with knives, (a more cruel custom) mean while praying to their God, which they did (and they cried aloud and cut themselves, &c.) was a symbolical action, denoting their desire, that he would by the action of his rays, strike, pervade, and cut (as it were) or shew forth his power upon all nature in general, and that sacrifice in particular now before him: and to this, as was observed, hymn to *Apollo*, note 34 and 142. refers the Exclamation

Io Pan: *Theocritus* speaks of the like custom, which was used by the Arcadians, to their God *Pan*, who was the universal nature, and to be struck, pervaded, and cut by these *leashes* or darts of the Sun :

*Καὶ περ ταῦθ' ερδοῖς, ὥπερ φύει, μη το το παρδοῖς
Αρκαδίου σχλήσιον υπὸ κλευγας τε καὶ αρες
Τάνακα παριστανειν οὐε κεῖα τυθα παρειν, &c.*

See *Iadulum 7.* ver. 106. In the account of the Delorean kettles there is mention of a *whip of brafs*, which I suppose refers to the same: and in the *Orphic hymns*, we read, in the hymn to the *Sun*,

— ἀ ελαστιππε,
ΜΑΣΤΙΤΙ σὺν λιγνῷ περγασον αφει δικα.

Oh charioteer
With sounding WHIP driving thy splendid
car
Drawn by four horses.

which seems fully to confirm what has been advanced above: and having thus surrounded the altar of *Apollo*, and by this symbolical action declared their belief in his universal power, they were to bend their own *arms* behind them, and so to take the *red olive* in their mouths, thereby declaring, that not from their own *arm* or *power*, which was bound, but from his, whose altar they surrounded, they expected to attain and lay hold of that *peace*, whereof the *olive* was always a symbol, see *Gen. viii. 11.* and which, though peculiarly the gift of the true light, St. *John* i. 27. was yet by the heathens supposed the gift of the material *light*: the *arm* is known always to denote *power*, as scripture and profane writers fully prove, thus it appears, the heathens by this ceremony expressed their belief, obtaining a *worldly security*, by his *power*, without *aid* of all things, and not by any *arm* or strength of theirs. There are some plain allusions, to this

Strong driving gales, or, stronger still than they,
 Swift-wing'd necessity : their swelling fails
 Here mariners must furl ; nor hence depart
 Till round thy altar, struck with many a blow,
 The maze they tread, and, backward bent their arms,
 The sacred olive bite : for such the sports,
 To please thy infant fancy, and divert
 With youthful mirth, the Delian nymph devis'd.

435

440

HAIL Vesta of the isles, the middle place

For

abomination, in the S.S. particularly in the prophet *Micah*, who says, Thus saith the Lord concerning the prophets, that make my people err: that bite with their TEETH, and cry PEACE, chap. iii. 5. and in *Zechariah* we read, And a bastard shall dwell in ASHDOD (the beloved fire) and I will cut off the pride of the Philiſines: and I will take away his blood out of his mouth, and his ABOMINATIONS from between his TEETH, chap. ix. 6, 7. Ashdod here is remarkable, שׁדּוֹד, for from שׁבּ, אָשֵׁב, or שׁבּ, אָשֵׁב, the solar fire, and לְאַוְתָּן, to draw out, comes *Delos*; as will appear more fully hereafter: and in the fourth verse of the same chapter of *Zechariah*, it is said, she shall be eat up, שׁאַנְתָּן, comedetur, in fire עַגְּלָה; from which word we must remember comes *Eria*, *Vesta*, mentioned in the next note: who obtained the middle place, as there observed from this solar ASH or orb, which she represented,

Nec tu aliud VESTAM, quam vivam credito
Flammam,

says *Ovid*, *Fast.* lib. 6. 291. and so *Delos*, being a symbol of this living fire, is here called, the *Vesta* of the islands.

Ver. 441. *Hail Vesta, &c.]* This expression alludes to the well-known custom of placing the *Prytanea* sacred to *Vesta* in the middle of cities, as also her images in the middle of private houses; as the Sun's orb, which she represented, was placed in the midst of the system. I have trans-

lated the last line of the hymn agreeable to the opinion of *Spanheim* and many other learned commentators, who can never think that the poet would address *Diana* (for some have applied the words to her) after the close of a hymn, where she has been scarcely mentioned. The learned and attentive reader cannot but have observed, that this hymn, sacred to the birth of the God of light, refers immediately to the first production of things; and though there are some strange fables intermixed, yet we must look upon it in this light, if we would in any degree comprehend the author's design; and this I suggested in a general note 81. Since the printing of which, a work of singular learning hath fallen into my hands called *Originals* by the reverend Mr. *Holloway*, in the 34th page of whose 2d volume, where he is considering the word לֶטֶן, *Lôt*, *Myrrh*, I was greatly pleased to read. "From the Hebrew לֶטֶן, *Lôt*, or לְאַתָּן, *laat*, to lie lid, the heathens derived their Λατώ, *Latona*, the mother of *Apollo* and *Diana*; that is, of the light in its mixed or confused state, before the fourth day of creation, when it was set up in the orbs of the *Sun*, *Moon* and *Stars*: and this לֶטֶן, *Lôt*, *myrrh*, was sacred for the use of a fumigation to the idol *Latona*; doubtless from some imagined resemblance betwixt the lurking virtue of the gum, and that concealed state of the Goddes, before she was delivered of the *Sun* and *Moon*: and what might that be, but that, as the virtue of the gum is brought to light out of its

For thou obtain'st well-station'd ; DELOS hail,

Hail

its *solution by water*, so the *Sun* and *Moon* were born of *Latona*, or fetched out of their diffusion through the watery chaos, in which they had before lain hid, &c." See the whole curious chapter. May not this *concealment*, &c. remarked by Mr. Holloway tend to explain what *Juno* says of *Latona*'s secret coition with *Jupiter*, and *secret bringing forth* γαμενοῦς ΛΑΟΠΙΑ καὶ τικτούσε ΚΕΚΡΥΜΜΕΝΑ, ver. 321? And in this solution of the matter there is nothing new, as the learned reader is well informed : *Phurnutus* hints the same : Εξ ΟΥ (namely *Jupiter*) μεν Απολλώνιος καὶ Αρτεμίς εγκυόντων διὰ τῆς Δύτης : Δύτης γαρ τὴν ΝΥΚΤΑ ὑφεγέρθει κατὰ μεταβολήν της δασεως θεοῖς τοῖς ξιλεοῖς αὐτες τὸ Αἴθην της εστι, chap. 2. where observe, he gives the same derivation of *Latona* as was given note 81. and refers to the original *chaotic night* and darkness (for so he must be understood) whence sprung the *Sun* and *Moon*. And *Macrobius*, *Sat. lib. 1. p. 240.* says directly the same ; I shall only give his explication of the fable : " *Quod ita intelligendum naturalis ratio demonstrat* : namque post Chaos ubi primum cœpit confusa deformitas in rerum formas & elementa nitescere, terraque adhuc humida substantia molli atque instabili sede mutaret convalescente paulatim ætherio calore, atque inde seminibus in eam igneis defluentibus hæc sidera edita esse creduntur : & Solem quidem maxima vi Caloris in superna raptum, Lunam vero humidiore & velut fæmineo sexu naturali quodam pressam tempore inferiora tenuisse : tanquam ille magis substantia PATRIS constaret, HÆC MATRIS. Siquidem Latonam physici volvut terram videre : cui diu intervenit Juno, ne numi a, quæ diximus, ederentur : hoc est, aer, qui tunc humidus aërikus gravisque obstabat ætheri, ne fulger luminum per humos aeris densitatem, tanquam e cuiusdam partus progreßione, fulgeret." Whence we see that *Macrobius* explains the fable also in reference to the beginning of things: when the earth, in its first fluid, formless, and moist state—humida adhuc substantia, as he calls it, was impregnated by the æthereal heat, or *Jupiter*, and so, thro' the resistance and obstruction of the dense, thick, and damp air brought forth with much struggling, the *Sun* and *Moon*. Nothing will better explain this than the first chapter of *Genesis*. It may be worth while to remark in confirmation of what is said with regard to *Juno*, or the air's resistance and conflict with *Latona*, against whom her ha-

tred was principally on account of *Apollo*, or the light, according to the Fable, (See ver. 67. of this hymn) that ΔÝΛΩΣ, the word used for the heavens, clouds, or skies, properly signifies the strugglers, or the two great agent, air and light in constant conflict and struggle together.

I now proceed according to my promise, note 392. to give you an extract from the *Mythological notes of Turner*, whose book was printed in 1687, is very rare to be met with, and a work of great erudition ; it is dedicated to the lord high chancellor Jeffreys, and was designed by the author as an introduction to a larger work, which whether he ever printed or not, I am unacquainted : he produces the scholiast translated in my note, and makes these remarks upon him, page 69. " In these words are several things very remarkable : first, if we admit a very small anachronism in the Greek story, then it is true of *Noah*, what *Thrasybulus* in this relation ascribes to *Deucalion*—μαρτυρεῖτο εν τῷ Δψι, that he preached or prophesied, by or under an oak or tree, not after the flood, as this story would have it, but before it, for St. Peter expressly calls him a *preacher* of righteousness, 2 Pet. ii. 5. and in the first epistle iii. 19. speaking of the spirit of Christ, he says, " By which spirit also he went and preached unto the spirits in prison, which sometime were disobedient, when once the long-suffering of God waited in the days of *Noah*, when the ark was preparing.—which words are to be understood of *Noah*'s preaching by the spirit of Christ, to the spirits in prison, that is, not which were so then, but were so for their disobedience when this epistle was written, and long before it, and continue so still, &c.—Not that the prophetic spirit of *Noah* is to be confined to the times before the flood—for in *Genesis* ix. 24. we find him prophesying upon *Cham*'s disrespectful treatment of him : so that this is agreeable to the account of *Deucalion* given by *Thrasybulus*. Secondly, It is not said in general of *Deucalion*, that he was a prophet, but that he did μαρτυρεῖται εν τῷ Δψι, prophesy by, or under some oak or tall spreading tree—for the text tells us, that this happened while *Noah* was in his tent, Gen. ix. 20. *Noah began to be an husbandman, and he planted a vineyard, and he drank of the wine and was drunken, and he was uncovered within his tent.* But what is still more to the purpose, it is

Hail PHOEBUS ! and thou, Mother of the God.

is said of *Abraham*, Gen. xiii. 18, that he removed his tent and came and dwelt in the plain of *Mamre* (which is properly the *oaks* of *Mamre*, as appears from the original *Hebrew* and the LXX. The *Hebrew El*, an *oak*, is from *El Deus*, as much as to say the *tree of God*, as *Alab* which is rendered by *exeratus est*, *juravit*, *adjuravit*, is from the same root, &c. Hence the *oak* amongst the *Greeks* and *Romans* was *arbor Jovi farnæ*, dedicated and devoted to *God*, &c.—See the author. Thirdly, it is to be observed, that *Thrasybius* also takes notice of the *dove* or *pigeon*, which was so remarkable a circumstance in the history of the flood. *Noah sent out his dove*, Gen. viii. 7, &c. and her information well explains the *oracle of the dove*, *κηρυξον την ανησαρδες*, which instructed *Deucalion*. Fourthly, It is to be observed, that *Deucalion* called this place where he and the rest came out of the *ark*, *Dodona*, which the scholiast informs us was so named *απὸ Διος καὶ Δωδώνης* — from *Jupiter* and *Dionæa*: but why from *Jupiter*, I pray ? Here we see a manifest instance of the ignorance of the *Greeks* and their corrupting the traditions of the *east*, for want of understanding the language in which they were delivered : for it is true, as the *Greeks* did still retain a smattering of the business, that *Dodona* was so called *απὸ τοῦ Διος*, not from the word but the person so called, who is in *Hebrew* called *Adonai*, and by the *Carthaginians* or *Pheenicians*, *Donai*, and the name refers to *God's* promise to *Noah* of not *cursing the ground again*, Gen. ix. 21. and is plainly as much as *Doddonai*, *beloved of God*, and *that place*, above all others, might well deserve so to be called, in which *God* accepted so graciously the first sacrifice after the flood, and was reconciled to mankind upon it. Fifthly, As an indication that *Dodona* was, *απὸ Διος*, as I have explained, and that it was not a *Greek* but an exotic and eastern name, I observe, that the scholiast saith of the nymph *Dodona*, that she was *μητή τῶν Ωκεανῶν*, one of the *Sea* nymphs or daughters of the *Ocean*, the meaning of which is, that the name travelled by *sea* into *Greece*, a. all things that came that way, before navigation was known, were said to be born of the *sea*, &c. Sixthly, Though *Δρῦς* signifies sometimes any tree, yet here the *Δρῦς* of *Deucalion*, or *Δωδώνης*, is the *Hebrew Alab* or *Elon*, the *tree of God*, or

the *oak* under which the most antient of the patriarchs were used to pitch their tents, &c.—The author mentions two more particulars of resemblance in *Deucalion* and *Noah*, the one the excellency of their characters—for the scripture saith of *Noah*, *that he was a just man and perfect*, &c. and *Ovid* of *Deucalion*,

*Non illi melior quisquam, nec amantior æqui
Vir fuit, aut illa reverentior ulla Deorum.*

The most UPRIGHT of mortal men was he :
The most sincere and holy woman she ; i. e.

Pyrrha his wife.

The second is, that the floods that happened in their times are said to have been sent as particular judgments, for the sins and enormities of the age which suffered by them. *God* said,—
The wickedness of man is very great, I will destroy him, Gen. vi. 5. and *Ovid* of *Deucalion*'s times,

*Contigerat nostras infamia temporis aures,
Quam cupiens falsam summo delabor olymbo,
Et Deus humanâ lystro sub imagine terras :
Longa mora est, quantum noxæ sit ubique repertrum
Enumerare, minor fuit ipsa infamia vero.*

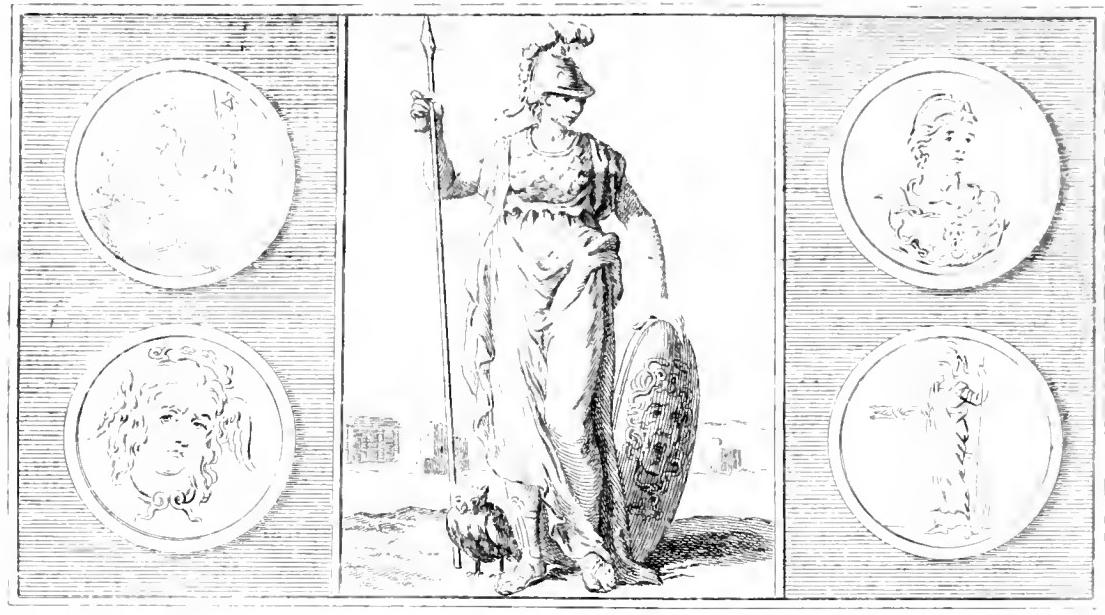
MET. I.

The clamours of this vile degenerate age,
The cries of orphans and th' oppresstor's rage,
Had reach'd the skies : I will descend, said I,
In hope to prove this loud *complaint* a lie.
Dilgis'd in human shape I travell'd round
The world ; and more than what I heard, I found.

DRYDEN.

Thus I have given you a short extract of what this accurate author hath delivered upon the subject : whoever wants proofs must consult him, and he will find it well worth his labour. It must be remarked in confirmation of this compound derivation of *Dodona*, that *Spanheim* thinks it a compound also, though he derives it from *דָּדָה יְהִי Duda jena amabilis columba*. May such researches into the *dark* mysteries of antiquity, cause us to rejoice in the glorious *light* of the *Gospel*, and bring us to a due acknowledgement of his praises, who hath brought life and immortality through that gospel to *light* !

End of the Hymn to DELOS.



S. Jeffery sculp.

T H E

Fifth HYMN of CALLIMACHUS.

*To the * Bath of PALLAS.*



OME forth, ye nymphs, whose sacred hands
prepare

The Bath for mighty PALLAS : haste, come forth,
Even now I hear her hallow'd coursers neigh :

The Goddess is at hand : haste Argive nymphs,

Crown'd

* *Bath of Pallas.*] The subject of the present poem is a very celebrated ceremony, which was performed annually at *Argos*. “The Argive women, says the scholiast, had a custom of taking on an appointed day the image of *Minerva* and of *Diomede*, which they brought to the river *Inachus*, and there *washed*.” And this was

always performed before *day-break*: whence *Theocritus*:

Ανωθεὶς δ' αὔρης περι αὐγα δρόσων αθροῖται εἰς, &c.
IDYLL. XV. 132.

The *Palladium* *διόπτες* (which fell from heaven) and was taken by *Diomed* at *Troy*, was reputed to have

*

Crown'd with the golden locks, Pelasgians haste:

5

Her ample limbs MINERVA never bathes

In cooling streams, ere from her panting steeds

With

have been brought by him and kept at Argos: for which reason, as is generally thought, he had this honour paid to him. There was a ceremony of this kind performed at Athens, called *πλημβοπαία*, where Minerva's statue was washed: which was esteemed a very inauspicious day, as you may read in Plutarch's *Life of Alcibiades*, and in Potter's *Antiquities*, p. 425. vol. 1. And the like ceremony was performed at many other places, in honour of other deities. Spanheim assigns various reasons for these sacred washings, which were principally designed to indicate the internal purity which the Deities required; and of which Pallas was esteemed peculiarly the Goddess: *Procreatrix omnium virtutum*, as Proclus says of her, the mother of all virtues; and who was able to render life unpolluted and pure, *περιστον ταινια καθάρων*; of whom Aristedes, in his hymn to her, saith: "The prophets and priests call her *καθάρισσα*, the purger or purifier, and *απέξακτος*, the driver away of evils, and the inspectress of the most perfect purifications; ταύτη τε δεινωρατεύει ΕΦΟΡΟΝ ΚΑΘΑΡΩΝ." In all which, Spanheim adds, it is easy to behold the traces of the Alcmaic rites; wherein it appears, that external washings were prescribed as a sign of internal purification, from what is said, to omit all other places, in Numb. viii. 7. and Iaiab. iii. 11." The fathers generally taxed the gentle idolaters with these ceremonial washings of theirs when they refused to be baptized with the baptism of Christ, of which all the instituted washings were typical; so that theirs of consequence, as received from positive institution originally, led to the true washing, if they had understood their own rites. See hymn to Jupiter, note 30, and 51. The particular purity of which the ancient supposed Pallas the mother, and Goddess, as observed before, deserves attention, and will easily be accounted for, when we come to consider what Pallas represented in the heathen system.

Ver. 1. Come, &c.] This poem is written in the Doric dialect, as we might expect, seeing it

is written for *Dorians*: Madam Dacier, upon what authority I know not, asserts, that *Callimachus*, at the time of composing it, was at Argos: the word *Αυγεόχων*, signifies pourers out of the water for the bathing of the Goddess, which I have express as clearly as a poetical translation would admit. These Argive virgins used to consecrate their hair to Minerva, as the *Delian* to the *Hypothoreans*, mentioned in the last hymn, and for the same reason I suppose — Statius speaks thus of the custom in his *Hebais*, l. 2.

— *Innuptam lumine adibant
PALLADA, munichis cui non Argiva per-
mbeſ*
*Pofhabita eft Lariffi jugis; hic more parentum,
Iaſides, thalamis ubi eyla ad leſeret actas
Virgineas libare comas, primoque ſolebant
Excufare Toros.*

The reader cannot but observe that there is some similitude in the beginning of this hymn, to that of the hymn to *Apollo*; and there may be good reason to describe the approach of both deities to their temple in the same manner, if, as I hope will fully appear in the sequel, Pallas is no other than *The pure, unmixed solar light*.

Ver. 7. Steeds, &c.] We see Pallas is represented drawn by horses, as well as the Sun, *Apollo*, and for the same reason, namely, the impetuous, fiery nature of those creatures, their strength, as well as their great swiftness, whereby was represented the nature, and strength, as well as swiftness of the solar light. *Hast thou given the horse strength, hast thou cloathed his neck with Thunder?* &c. says God to Job xxxix. 19 see the whole description, as well as that of Virgil's. *Diana* or the *Moon* was represented as drawn by dogs, see hymn to *Diana* ver. 140. on account of the great swiftness of those animals, whereby was represented the swift and unwearied motion of the *Moon*, whence arose the fable of *Diana's* infatigableness in hunting, hinted note on *Diana's* speech. Mr. Spence, in his *Polymetis*, hath given us a very

With careful hands the noble dust is cleans'd :

Not tho' her arms with clotted gore defil'd

She

very remarkable drawing from a *Gem*, plate 26. fig. 1. in the outer circle whereof we have the seven planets described in their personal characters, and drawn in a sort of chariots by the animals usually consecrated to these deities : *Saturn by Serpents ; Jupiter by Eagles ; Mars by two Horses ; Sol by four ; Venus by Doves ; Mercury by Cocks, and Luna by Stags.* In the next round we have the twelve signs of the *Zodiac*, and in the center a person playing on two pipes, and sitting, which Mr. *Spence* hath not observed, at the foot of either a *palm* or an *olive-tree*, as it should seem from the drawing ; tho' I cannot determine certainly from it. Here, I think, we have a full and plain picture of the whole mystery and meaning of the heathen mythology. And this antique the reader will find before the hymn to *Apollo*.

Ver. 9. *Not tho', &c.*] Concerning the import of the phrase *Sons of the Earth*, see the hymn to *Jupiter*, note 3. The poet here alludes to one of the most celebrated exploits of this Goddess : of which *Horace* speaks in the 4th Ode of his 3d book.

*Quid Rhœucus, evulſisque truncis
Enceladus jaculator audax,
Contra ſonantem Palladis ægida
Poffent ruentis ?*

And *Phurnutus*, pag. 189. informs us, that the *Ariætia* were given to *Pallas* in the battle against the giants, the deserving best, and being the chief cause of the victory ; whence she had peculiarly the name of *Gigantophantis*, killer of the giants. The Abbé *Banier*, though, as attached to a system, he was obliged to make all things square with it, could not help confessing thus much concerning this fable of the battle of the giants : “ It is true, most of the learned of the last age are of opinion, that the enterprize of the tower of *Babel*, which may be construed a literal assaulting of heaven, had given rise to the fable I am now explaining. Let us build, said the authors of that mad project, a tower [that may reach] to Heaven. Besides, add they, *Nimrod*, who headed that en-

terprise, a strong and mighty hunter before the Lord, must, no doubt, have been accounted a kind of giant ; thus nothing, they think, is wanting to compleat the resemblance, and they would have it not to be doubted, but that this is the explication of the fable.” See vol. 2. p. 206. In further confirmation of which, I would desire the reader to recollect what was shewn note 3. of the hymn to *Jupiter*, concerning these giants ; which the *desertors of the true worship* are called. These *Nephilim* or giants were the descendants of *Cain*, as observed in that note ; and they, headed, as is probable, by that great and arch-rebel *Nimrod*, after the fearful impressions, which the deluge had caused, were worn off, undertook that project, which *Banier* might well call *mad*, in the light he understood, and men generally conceive it : for it was more mad than the fabulous story of the giants heaping mountain upon mountain to scale to heaven, to begin building a tower, whose top should reach to heaven in a remarkable low valley, as was that of *Shinar*, according to all geographers. But the truth is very different ; and these giants, these *desertors of the true worship*, these rebels against God and his NAME, proceeded rightly enough according to their own principles. Go to, said they, let us build us a city and a tower, whose top—may reach—unto heaven. The words, *may reach*, are read in *Italics* in our Bibles, a mark always to the reader, that there are no such words in the original : עֲרָשָׁה בְּשִׂמְחָה — *URASHU BESIMCHA*, are the Hebrew words, literally, and its top or head to the heavens, their grand and arch-idol ; and their meaning was, “ let us make us a city, and a tower for a place of worship and defence, and let us dedicate its top, or *erect* it to the honour and service of our God, the heavens.” And they add, let us make us a name, שֵׁם, *Shem*, a NAME to worship, in opposition to him who is the true NAME, a name above every name, and after whom *Shem* the elder son of *Noah*, in figure and type, was named. Upon this design of these *true worshippers* to destroy the true *Name*, and to set up another in opposition to it, the bleſſed

She bears, the blood of earth's injurious sons.

10

But from her golden chariot first she frees

Their mighty necks, and with old Ocean's waves

Washes away the painful filth of sweat :

The foam expurging from their well-champt bits.

HASTE, Argive virgins, haste ; no unguents sweet

15

(I hear

the Trinity in council determine to defeat their purpose, and to blast their devices : Go to, let us go down, said the three divine persons in one *Jehovah*, and there confound their language, &c. So the Lord *Jehovah* scattered them abroad, &c." I cannot help remarking in proof of this Explanation of that grand event, that *Herodotus* reports, in his time, there was a *chapel* on the top of this tower, a golden table and a bed, for shameless purposes ; and in a shrine beneath a statue of *Jupiter* : and *Strabo* confirms this account. Now, that from this transaction the whole heathen fable of the giants, *Nephilim*, *deserters* and *rebels* arose, I should apprehend will scarce admit of a doubt with any reasonable person. But it may be asked, how does this concern the point you set out with, the *Aristea* given to *Pallas* for her valour and principal concernment in the victory over these giants ? That I have not forgotten, and, by what I have advanced, propose to lead you thereto : first desiring you to remember, that in all the histories we have of this terrible war against the Gods, *Apollo*, or the solar light in general; *Hercules*, or the solar light in its glory and strength; and *Pallas*, or the solar light in its purity and unmixed state, were the chief actors. And these three are only different names and attributes of the same thing, namely the solar light : the question then is, why these divinities, or rather, this divinity, should in this combat be so distinguished ? And this can be solved no otherwise than by having recourse to the original : where we find, that the opposition was to the *NAME*, the second divine person, whose religion they deserted, and from whom they flew

off, despising his *blood and atonement*, as their first-father *Cain* did, offering no *bloody sacrifice*, and so not being accepted, Gen. iv. 3, 5. These deserters despised the NAME *Jehovah*, and attempted to make a name to themselves ; so *Jehovah* the name scattered them. And as light, the solar light, the Glory, the Sun of Righteousness, is all through the Scriptures, and hath ever been the symbol or emblem of this second person, this divine Name, this *Jehovah*, whose cause was principally concerned, and in whose cause the other persons of the Trinity united ; as, I say, this divine light was chiefly opposed, and so gained the victory, therefore the tradition amongst the heathens preserved it so far exact, as to assign it to these powers in the heavens, which were the symbols of this divine Sun, particularly to *Pallas*, the light, in its virgin, pure, and unmixed nature ; of whom we shall shortly see more in the present hymn : as also of her *Ægis*—sonantem æguida,—against which the giants could not at all prevail.

Ver. 15. No unguents, &c.] All mixed ointments were hateful to *Pallas*, and that on account of the pure uncompound virgin nature, if I may so say, of that light, whereof she was the symbol : as also because of its perpetual verdure. See hymn to *Apollo*, note 1. at the end, to whom, for the same reason, the lauril, an evergreen, also was consecrated : for the solar light is always in its glory, flourishing, and everyoung, as the poet describes *Apollo*. And on account of the purity of the solar light *Pallas* is represented a virgin, and therefore unmixed ointments, pure and uncompounded oil is grateful to her. Phurnutus says, p. 188. Η δὲ ΕΛΛΑΙΑ δωρεα

(I hear her rattling wheels resounding ring :)

No unguents sweet, in curious alabaster,

For PALLAS, nymphs, provide : the Goddess scorns

All mixtures of her pure and simple oil :

Bring ye no glass : beauty for ever shines

20

And graceful lustre in her beaming eye.

She, when on Ida's mount the Phrygian youth

Pas'd witless judgment, careless of the strife,

Nor

ετι, δια το θαλλεν, και δια το ΓΛΑΥΚΩΠΟΝ τι εχειν
και το Ελαιον εκ αυθεντος ετι δι' αλλες νυχες, αλλα παν-
ποιη αει μετει, ως τη παρθενον καταλληλων δοκει. The
olive is the gift of Minerva, because of its per-
petual verdure, and he bluish (or azure) cast
which it hath: and oil cannot be adulterated by
any other liquor, but always continues pure,
unmixed, in sua sinceritate, so that it seems very
congruous to a virgin." Phurnutus, in the
same chapter a little above, says, that she was
represented with these blue eyes, or azure-coloured,
γαυκωπις, according to Homer's epithet, be-
cause she represented the air, or *aether*, which
hath this blue or azure appearance, δια τον Αερα
γαυκων εισι — Now we know, that this fine
azure blueness is the peculiar effect of the light.
And Turner confirms this, who in page 197.
of his book says, " *γαυκωπις* is as much as
cæsio or *cæruleo cœruleus habens*, which refers
to the azure colour of the sky, or *aether*;" —
which he confirms by several other attributes of
heathen deities. And Diodorus Siculus, as quoted
by Dr. Clarke in his note on the 206 verse of
the 1st *Iliad* of Homer, has this remark, that
Pallas was not called *γαυκωπις* from her really
having such eyes, αλλ' απο τε τον ΑΕΡΑ την αποσ-
τρεψην εχειν αγλαυκον [*γαυκων*, the Doctor would
read] but from the air's having this blue or
azure appearance." And as it is thus on all
hands agreed, that this colour, given by mytho-
logists to the eyes of Pallas, refers to the beauti-
ful azure of the heavens; so I suppose, what

Callimachus says in the lines above, of the per-
petual beauty of her eye,

Αει καλον ομψα το τηνας,

refers in like manner to the continual beauty of
the solar light, which wants no additions of art,
but in and by itself is always bright and graceful.
In the hymn to *Apollo*, note 62. I have referred
the reader to Spanheim for a comment on the
original, which is difficult: but upon retrospec-
tion from this passage, it will appear perfectly
plain: for the author there speaking of the
Panacea, the fragrant dewy ointment distilling
from the locks of *Apollo*, says particularly, that
these locks do not drop down fatness;

Ου λιπος αποσαζουν
Αλλ' αυτην ΗΑΝΑΚΕΙΑΝ.

not fat, mixed and compound unguents, such as
Pallas dislikes, but pure Panacea: those rays
which gather up, and thake down the enriching
dew, distil not these compounds, but a simple
fructifying oil: and thus both passages give light
to each other. Of the use of an alabaster box
for ointment, see St. Matt. xxvi. 7. Alabaster
(*αγανάκτης*) and water were heretofore the
only looking-glasses: luxury brought in silver-ones
afterwards; some have imagined that our au-
thor delicately satyrizes the luxury and effemi-
nacy of his times, in these different and oppo-
site characters of *Helen* and *Minerva*. Concerning
the 30th line, the reader may fully satisfy
himself by referring to Spanheim's learned note,
or Petter's *Actiq.* vol. 1. p. 142.

Nor in the mountain-brafs, nor lucid stream
 Of silver Simois look'd, to aid her charms ; 25
 Nor she, nor Jove's fair confort : but the queen
 Of smiling love fond feiz'd the shining brafs,
 Which pleas'd reflected every glowing charm,
 While oft she plac'd and still replac'd each hair !
 But PALLAS, each gymnastic toil compleating,
30
 (Like the twin stars on fam'd Eurotas' banks)
 Rubb'd o'er her manly limbs with simple oil
 Pure and unmixt, her garden's genuin growth.

BEHOLD, ye virgins, how the early morn,
 Like the pomegranate in vermillion dy'd,

35

Or

Ver. 34. Behold, &c.] The sense, I have given to this passage, is that which the learned and ingenious Madam Dacier first proposed, and which Spanheim after her approves. For, as was observed in th: first note upon this hymn, the ceremony was performed always early in the morning, at day-break : so that according to Madam Dacier, “ *Dicit poeta, O pueræ, matutinum rubor cœlum occupat r̄as v̄r. Quapropter illi nunc, antequam scilicet matutinum tempus aleat, ferite oleum quo mares unguntur?* ” And there seems a very obvious reason for this method of expression in the poet, as well as for the custom itself, if *Pallas* be indeed the *solar light*, the first appearance of which in the *r̄ast* gives the sky that beautiful and blushing lustre. See hymn to *Apollo*, note 1:8. at the end. And agreeable to this interpretation our poet very remarkably, after saying, the *rosy morn returns*, (the reason why the sacred virgins should be ready) adds almost immediately, *Egit AΩHNIAIA*,

3

Come forth, oh Minerva. The *golden comb*, wherewith her *shining hair* was to be smoothed, has a like reference to the *rays* of the *Sun*, with what is mentioned hymn to *Apollo*, ver. 52. and this custom of carrying a *golden comb* was no unusual thing in the ceremonies of some other deities, but in all referring to the same. To shew that this was no piece of luxury and delicacy in *Minerva*, such as that just reproved in *Venus*, hear how, according to the ingenious Mr. *Glover*, (who has immediate classical authority for what he advances) the warlike *Spartans* employed themselves.

The *Spartans* then were station'd out on guard,
 These in gymnastic exercise employ'd, &c.—
 While others calm beneath their polish'd helms
 Drew down their hair, which hung in subtle
 curls,
 And spread their necks with terror.

LEONIDAS, b. 3. ver. 635.

Or damask rose with glowing blushes spread,
 Comes from the East : haste therefore and bring forth
 The manly oil alone, by Castor us'd
 And great Alcides : bring a golden comb
 To smooth the shining beauties of her head.

40

COME forth, bright Goddess : lo, the grateful choir,
 The daughters of the noble Acestorides,
 Wait thy approach ; bearing in holy hands
 The glitt'ring shield of warlike Diomed :
 As erst the Argives thy much favour'd priest
 Eumedes taught ; he flying from the death
 By bloody hands design'd, to Creon's mount,

45

Thy

Ver. 43. Bearing, &c.] *Diomed* was peculiarly favoured by *Pallas*, and he with *Ulysses* recovered the famous *Palladium* from *Troy*, which could never be taken while that image remained in it ; the story is well known, and spoken of at large by every writer on these subjects. We cannot have a better comment on our author, than the following lines from *Homer*, in Mr. *Pope*'s translation.

But *Pallas* now *Tyrides*' foul inspires,
 Fills with her force, and warms with all her
 fires :
 Above the *Greeks* his deathless fame to raise,
 And crown her hero with distinguish'd praise.
 High on his helm celestial lightnings play,
 His beamy shield emits a living ray :
 Th' uncary'd blaze incessant streams supplies,
 Like the red star that fires th' autumnal skies ;
 When fresh he rears his radiant orb to sight,
 And bath'd in Ocean shoots a keener light.

Such glories *Pallas* on her chief bestow'd,
 Such from his arms the fierce effulgence flow'd.

B. 5. ver. 1.

Such was the care of *Pallas* for *Diomed*, and such was his shield : which was hung up in a temple of this Goddess at *Argos*. *Pindar* tells us, that *Pallas* conferred immortality upon *Diomed* ; and if so, we have a very good reason, why his shield, as being that of a God also, should be thus honoured :

*Διομήδεα δέ αμβροτον
 Σειρήν ποτε γλαυκωπίς εἴησε Θεον.*

and, accordingly, we read, that he was worshipped as a *God*. I should be apt to conceive from hence, that here is some strange mixture of fable : for the word ΔΙΟΜΗΔΗΣ signifies the care, or prudence, or counsel of *Jupiter*, which *Pallas* is said to be ; and this shield one would imagine to be no other than her famous *egis*, of which I shall have occasion to speak more.

Thy sacred image, which he bore away,
Plac'd on the craggy rocks, which thence obtain'd
The name, Pallatides, from thee, dread queen.

50

COME forth, MINERVA, whose destructive frown
Whole states consumes; whose golden helmet darts

Terri-

Ver. 51. *Come, &c.]* We see the Goddess here in a new character, which is somewhat extraordinary for the Goddess of *Wisdom*, as we know *Pallas* is esteemed in the heathen system. But when we refer to what she represented, these contrary attributes will no longer appear jarring and dissonant. That she should be esteemed the Goddess of *Wisdom* is no marvel, since the outward and shining *light* of the Sun hath been used in every age, and by every people, as a symbol to express the *inward light* and wisdom of the *mind*: and in this view no wonder the invention of so many and excellent arts have been attributed to *Pallas*, insomuch that *Orpheus* calls her *τεχνῶν μητέρα τολμοῦσα*, the rich mother of arts. And when we consider the burning and fiery quality of that light, *consuming* and *destroying* all things with its fury and violence, we have a very reasonable solution of this difficulty, why the Goddess of *Wisdom* should also be the Goddess of *War*. For it is the same bright and splendid light, which illuminates, and which *burns*, *rages* and *consumes*. In reference to the head and fountain of that light, the *solar orb*, *Pallas* is described by the poets, and amongst the rest (as you read) by our author, as adorned with a golden helmet, *χρυσόπηγά*. There is a very contrary epithet given to this Goddess from that of a *destroyer* of *States* or *cities*, *πολιορκῶν*, namely *εὐσπεύστως*, the *protector* or *defender* of *cities*; and how can these contrarieties be reconciled, unless we refer to the different qualities of the same *light*, whereby it *consumes*, and whereby also it *defends*, and *saves*, being the *life* and *preservation* of all created things? The same qualities are ascribed to *Ars*, of *destroyer*, *consumer*, &c. whose Greek name *Aps*, as well as his Latin one *MARS*, is derived from the Hebrew *מָרֵס*, and

אור, *AUR* and *MAUR*, to *shine as light*, and the receptacle of *light*, a luminary, the Sun, &c. See the Lexicons. By him it is universally granted the *solar heat* is meant; who, like *Pallas*, and for the same reason, is represented always in *armour*; as she indeed was born, according to the mythologists, being always *expedit*, always equipped and ready, and always in action. *Mars* hath only the *consuming* quality: *Pallas*, as being Goddess of *Wisdom* as well as *War*, enlightens as well as *burns*: *Mars* only representing the *light* in its *fiery* and *violent*, *Pallas* the *light* in its *benign* as well as *destructive* nature. Homer's celebrated description of *Pallas* preparing for war, will confirm what has been advanced.

Now heav'n's dread arms her mighty limbs
invest,
Jove's cuirass blazes on her ample breast :
Deck'd in sad triumph for the mournful field,
O'er her broad shoulders hangs his horrid
shield,
Dire, black, tremendous ! round the margin
roll'd,
A fringe of serpents hissing guards the gold :
Here all the terrors of grim war appear,
Here rages force, here trembles flight and fear :
Here storm'd contention, and here fury frown'd,
And the dire orb portentous Gorgon crown'd.
The mafly golden helm she next assumes,
That dreadful nods with four o'ershading
plumes :
So vast, the broad circumference contains
A hundred armies on an hundred plains.
The Goddess thus th' imperial car ascends,
Shook by her arm the mighty jav'lin bends,
Pond'rous and huge : that when her fury burns,
Proud tyrants humbles and whole states o'er-
turns.

Terrific lustre: thou, whose martial soul
Proud neighing steeds and clanging shields delight.

THIS sacred day dip not your ample urns,
Ye Argive maidens, in the running streams,
But from the fountains draw: this sacred day
Haste to the springs, or limpid Physadea,

55

Or

Virgil, the faithful imitator of *Homer*, thus describes the celebrated *Ægis*, of which the above lines are almost a translation.

*Ægidaque horrificam, turbatæ Paliadis arma,
Certatin squamis serpentum auroque polibant,
Connexosque angues, ipsamque in pectore divæ
Gorgona, desecto vertentem lumina collo.*

ÆN. 8. 435.

This terrible *Ægis* none of the Gods could wield, but *Pallas*; to whom *Jupiter*, as you will find at the end of this hymn, granted πατρί πάντα φέρεσθαι, to have, or carry all that belonged to her father: she had the power and force, she carried this *Ægis*; by which is meant the orb of the *Sun*, as many writers agree, and amongst the rest *Turner*, who says, “the shield or target of *Minerva* called *Aegis*, or *Ægis*, is no other than a poetical description and hieroglyphic adumbration of the *Sun*.” p. 178. But I shall have occasion to speak at large of it by and by, as also of the serpents which were about it. No common reader can mistake the meaning of the helmet, as described by *Homer*, whose broad and golden circumference can be referred to nothing but what was hinted above, namely the broad and golden circumference of the solar orb. In the 43d chapter of *Ecclesiasticus* we have a most beautiful description of the *Sun*, where these properties, its brightness or purity, and its heat or fury, are finely explained. “The pride of the height, the clear firmament, the beauty of heaven, with his glorious shew; the *Sun* when it appeareth, declaring at his rising a marvellous instrument, the work of the most High. At noon it parcheth the country, and who can abide the burning heat thereof? A man

blowing a furnace is in works of heat, but the *Sun* burneth the mountains three times more; breathing out fiery vapours, and sending forth bright beams, it dimmeth the eyes, &c.

Ver. 58. *Physadea and Amymne*] Were two fountains at *Argos*, so called, as it is said, from two daughters of *Danaus*, of the same name: the account which the author gives of *Inachus* confirms the general tenor of the remarks, that *Pallas* was Goddess of the light, to whose honour flowers and gold were peculiarly attributed. See hymn to *Apollo*, note 115, and 52. and hymn to *Delos*, note 354. *Spanheim* is of opinion, that this notion, which was general amongst the antients concerning the inadvertent sight of the Deities, proceeded from the scriptures originally, or at least from some tradition of what happened at that time, when God ordered the people to beware lest they should gaze at him and perish, &c. And the Lord said unto *Moses*, Go down, charge the people, lest they break through unto the Lord to GAZE, and many of them PERISH, Exod. xix. 21. as also from what happened to those who looked into the ark,—And the Lord smote the men of Beth-sphœnix, because they had looked into the ark of the Lord, 1 Sam. vi. 19, &c. And this great man also is of opinion, that the custom of letting none but the priests behold the more sacred images of their Deities, or enter into the more retired and secret part of the ceremonies, proceeded from the veneration paid to the *Holy of Holies* in the Jewish temple, where none was permitted to enter but the high-priest only, and that but once a year; as observed, hymn to *Delos*, note 112. You observe he calls *Minerva*, in the 66 line, guardian of states πολεῶν, an epithet sum lar to that produced, n. 51.

Or Amymone: for his hallow'd flood,
With gold and flowrets mixt, from fertile hills
Rolls rapid Inachus; the beauteous bath
For PALLAS thus preparing. But beware,
Beware, Pelasgian, lest thy eyes behold
With accidental sight the martial maid:
Who in her naked charms MINERVA views,
Guardian of states, ah hapless that he is,
Then last shall Argos view! Come then, come forth,
MINERVA, all-ador'd: mean time the Muse
A tale renown'd shall to the virgins sing.

70

GREAT and unequall'd was the tender love
Which to a Theban nymph MINERVA bore,
The mother of Tiresias : join'd in heart
No time or place cou'd separate the pair.
Whether to Thespians old, or Coronea,
Where to her honour on the fertile banks
Of pure Curalius altars ever blaze,
And blooming groves their fragrant sweets dispense,
Or whether to Bœotian Haliartus
The Goddess drove her coursers ; still was seen

75

Chariclo

Chariclo partner of the golden car :

80

No converse with the nymphs, nor song, nor dance

At all delight her soul, if not the choir

Her lov'd Chariclo led ; yet she must pay

Her tribute to deep woe, ev'n she, tho' thus

By Jove's great daughter favour'd and esteem'd.

85

THEIR gilded clasps, their broider'd zones unloos'd,

The naked pair in Hippocrene's spring

Securely bath'd, while mid-day silence reign'd

Thro' Helicon's retired mount : they bath'd

Secure : 'twas stillness all : and not a breath

90

Disturb'd the mid-day silence of the mount.

TIRESIAS then, whose downy cheeks bespoke
The dawning man, sought with his panting dogs

The

Ver. 88. *While, &c.*] The repetitions used by the author here are very beautiful, and far superior in the original to any translation ; nothing can be softer or more sweet than this line,

Πολλα δεσνχα την κατειχεν ογος.

The reader will be agreeably entertained with a description of noon-day and its silence, by our excellent poet *Thomson*, in his *Summer*. The antients thought that their Gods, as *Grævius* remarks, slept in the middle of the day : to which opinion may be referred what the shepherd says of *Pan*, in the first *Idyllium* of *Theocritus*,

Thro' fear of Pan I dare not pipe at noon, &c.

as also what the prophet speaks tauntingly to the worshippers of *Baal*, *1 Kings xviii.* 27. Cry aloud, for he is a God ; either he is talking, or — peradventure, he sleepeth, and *must be awaked*. And, for this reason, they held it unlawful to enter the temples at mid-day, lest they shoud disturb their Gods ! — A good observation is drawn by some of the commentators from what is said of *Chariclo* in the 83d and following lines, “ That the greatest favourites of heaven *must* not expect to be exempt from calamities, which are the lot of mortals, and often the greatest evidences of the love of God. Whom he loves, he rebukes and chastens.”

T

The sacred place : urg'd by strong thirst he came
For draughts refreshing from the limpid spring :

95

Wretch that he was ! unwilling he beheld,

What, unpermitted, none of mortal race

May see unpunish'd ! him MINERVA thus,

Tho' mov'd with ire, addrest : " Hapless son

" Of Euerus, what luckless Deity

100

" Guided thy footsteps to this ill-starr'd place,

" Whence thou no more shalt bear thy forfeit eyes ?"

She spoke : his eyes eternal night o'erspread ;

Speechless he stood : chill horror froze his limbs,

Amaze-

Ver. 96. *Wretch that he was, &c.*] The offence was, beholding the Deities without their permission, though it was accidental and undesign'd : we are told in the *Heathen Mythology* of many favoured mortals, who had their eyes purged and purified to behold the Gods. See ver. 129 following : but *Tiresias* the poet tells us,

Οὐκ εἰδὼς εἴδε, ταῦτα μη δημοσίες.

Invitus aspexit quod haud fas erat aspicere.

Which, as was observed from *Spanheim*, seems plainly derived from the *Hebrews*. *Thou canst not see my face*, said God : for there shall no man SEE me an live, *Exod.* xxxiii. 20. And hence the fear of Gideon in *Judges* vi. 22. *And when Gideon perceived, that he was an angel of the Lord* (גֶּשֶׁת יְהוָה), the messenger, or servant Jehovah, that person in Jehovah who was to be sent, and to be incarnate) *Gideon said, O Lord God יְהוָה אֱלֹהִים* (Jehovah Adonai, the peculiar name of Christ) *for because I have seen an angel of the Lord* (the Melak Jehovah) *face to face.* *And the Lord said unto him, (the*

Lord יְהוָה Jehovah) *peace be unto thee, fear not, thou shalt not die.* From whence it is plain, that this person, who made himself visible to Gideon in some form, most likely human, was known by him to be the very and true God, otherwise his fears were groundless ; and from thence it follows, that our Saviour is the very and true God, for he is the Jehovah Melak, God manifest in the flesh. *1 Tim.* iii. 16. whom, otherwise than as so manifest, no man hath seen, nor can see. *1 Tim.* vi. 16. See *Spanheim*, note 101.

Ver. 104. *Speechless, &c.*] So in *Milton* we read, when Adam was ordered to remove from paradise, and thus to lose sight of the divine Sun, which shone upon him there in full lustre,

— *Adam*, at the news,
Heart-struck with chilling gripe of sorrow stood
That all his senses bound.

B. xi. ver. 263.

How different is the beautiful complaint of Eve's following these lines, to the wild grief of *Charicleo*, and her little reverence for this venerable

Amazement seal'd his tongue; But straight the nymph 105

Distracted cries, " Oh Goddess, what hast thou

" Inflicted on my son? and are the pow'rs

" Of heav'n such friends? Why, thou hast robb'd my child

" Of eye-sight, precious sense! Ah, wretched boy,

" True, thou hast seen MINERVA's naked charms, 110

" But thou shalt see the face of Sol no more!

" Thrice miserable mother—Hence adieu

" Oh Helicon, adieu once-pleasing mount :

" A mighty tribute hast thou claim'd severe,

" My son's dear eyes, for those few flying goats, 115

" And tim'rous deer of thine, which he hath slain!"

THEN, her lov'd son embracing, loud laments

Mixt with sad tears she pour'd, like Philomel

When sorrow for her young swells every note.

The Goddess mov'd with pity, to assuage 120

Her

venerable Deity Pallas? Yet alas, there are not wanting, even in our better days, examples of such wild extravagance, and passionate upbraiding, even of heaven itself, when its correcting hand falls heavy: how should such instances of intemperate and mad sorrow teach us patience and silent resignation to the divine will? In the 112th line the expression is somewhat like that which St. Paul uses to Elymas the sorcerer, *Aets* xiii. 11. Thou shalt be blind, μηδεπω τοι Ήσον αχει καιρος, και παραχερηκις επεπεσεν επι αυτην αχεις και σκοτος. Milton, when patheti-

cally complaining of his misfortune, desires to be equalled in renown with *Tiresias*: he speaks of no more setting the Sun,

— Thine I revisit safe,
And seal thy Sov'reign vital lamp: but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quench'd their
orbs,
Or dim suffusion veil'd.

B. iii. ver. 19. See also ver. 36.

Her grief, thus spoke soft comfort to her soul :

“ Oh noble fair, recall each hasty word

“ Which blind resentment utter’d : ’tis not I,

“ Who o’er his eye-lids spread eternal night :

“ What joys it me poor mortals to deprive

125

“ Of that blest sense ? But thus old Saturn’s laws

“ Firmly decree ; “ Whoever shall behold

“ Any of heav’n’s high habitants, unles

“ By grace peculiar favour’d with the fight,

“ Dread penalties await the fatal view !”

130

“ ’Tis past, irrevocably past : and thus

“ The Parcæ spun th’ unalterable doom

“ Or ere thy son was born : thou then receive,

“ Oh Euerides, this thy destiny !

“ How

Ver. 125. *What joys, &c.*] This, says Spanheim, seemed very contrary to this Goddess, who was called Φωσφορος, *Lucifera*, or light-bearer, according to Proclus, no less than *Diana*. See hymn to *Diana*, ver. 15. and to whom, under the title of Οφθαλμις, a temple was raised near *Sparta* for preserving the eye of *Lycurgus*. Nay, she was named Παιανια and Τυεια, and was said also to be the inventress of medicine, as Porphyry witnesseth, λατρικην απο της Αθηνας ηκεν. Whence also she was called Σωτειρα.” In all which the reader cannot but observe the exact agreement between this Goddess and *Apollo*. See note 165, and hymn to *Apollo*, note 62.

Ver. 131. *And thus, &c.*] This was universally the opinion of the antients, who imagined

the Fates superior to all their Deities, as was instanced in *Necessity*, hymn to *Delos*, ver. 160. The story of *Aetæon*, though somewhat differently, is related at large by every mythologist. The reader will find a curious copy of a gem on this subject in Spence’s *Polymetis*, plate 13. fig. 5. Mr. Spence has given the story at large from *Ovid* and *Apuleius*. This punishment of *Tiresias* and *Aetæon* is sufficient to overthrow the observation made on the 194th line of the 16th book of Mr. Pope’s translation of *Homer’s Odyssey*, where the annotator did not consider the circumstance, which *Callimachus* always carefully insists upon, the *involuntary* fight,

— ex iobiar.

- “ How many victims wou’d Autonoë give, 135
 “ How many Aristæus, to accept
 “ With loss of sight their hapless son Actæon ?
 “ Him, tho’ co-partner in the sylvan chace
 “ With great DIANA, nor that chace, nor sports
 “ In common shar’d, shall rescue from his fate : 140
 “ When naked in the Bath his luckless eyes
 “ Unwilling shall behold the huntress queen :
 “ But his own dogs blood-happy shall devour
 “ Their former lord : o’er woods and wilds shall rove
 “ His weeping mother to regain, sad lot ! 145
 “ His scatter’d bones : and thee mean time shall call
 “ Thrice blest, who from the woods thy son, tho’ blind,
 “ Receivest happy. Mourn not then, my friend,
 “ Since greater gifts, for thy dear sake, from me

“ Await

Ver. 149. Since greater, &c.] Ovid says, that Jupiter bestowed that gift upon him ;

— *Pro lumine adempto*
Scire futura dedit, pænamque levavit honore.

The annotators upon our author have in general applied this to the mental faculties, which are observed for the most part to be more strong in persons blind ; who, all outward objects being removed, attend more closely and earnestly to the things of the mind : numberless instances might be produced. In a passage quoted by Spanheim from one of St. Jerom’s Epistles, which he wrote to comfort a person

that was blind — we find — “ *Quosdam etiam mundi philosophos, ut totam cogitationem ad mentis coherent puritatem, sibi oculos eruisse.* ” Epist. 32. ad Abigaum ; and in the next to this, shewing that blindness should not be esteemed as arising from any immediate sin in the person blind : he adds, “ *Refere crimen in Jacob, cuius caligaverat acies, & cum interioribus oculis & spiritu prophetali longè post futura prospiceret, & Christum cerneret de stirpe regia esse venturum, Ephraim & Manasseū videre non poterat.* ” — It must be remembred that Tiresias was always led about by his daughter, and from her or some other attendant was doubtless informed

“ Await thy son : him henceforth will I make 150
“ A prophet, of all others most renown'd,
“ As far most excellent : he shall discern
“ Of birds the lucky or unlucky flight,
“ With all their winged augury : and hence
“ To Cadmus, and the fam'd Labdacidæ, 155
“ And to Bœotians shall his soul reveal
“ Many high oracles : a mighty staff
“ To guide his footsteps will I also give ;
“ And crown him with a plenteous length of days.

" And

of the particular flight of the birds, whence the augury was taken, and so delivered his oracles: the reader will find this whole matter of divination by birds in a full and learned manner explained by Spanheim in his notes on this passage. I shall only just hint, that it has seemed to many ingenious writers, that the custom of divining by the flights of birds took its original from some traditions of Noah's raven and dove: which Spanheim confirms by many clear proofs and arguments; and we must remember, that Deucalion, amongst the heathens, had his dove also.

Ver. 152. *A mighty staff, &c.*] Μέγα βαστόν. Apollodorus tells us, that this staff was of such wonderful power, that it served him entirely in the stead of eyes. All the augurs had their *Litus*, their augural staff, or rod, *clarissimum insigne auguratus, incurvum & leviter à summo inflexum bacillum*, as Cicero in his book *de Divinatione* describes it. These were of mighty use in their divinations; and to these, the most learned Spanheim well observes, the prophet *Hesca* iv. 12. most probably alludes.—“ My people ask counsel at their *staficks*, and their *staff* declaroth unto them.” He subjoins, “ Unde insuper alii, quo e tonquam inter Misn ac Tireniam communia colligit vir magnus in demonstra-

tione evangelica, addi opportune illud posset, de vaticiniis aut miraculis Mosis Baculo seu Viirga in Ægypto editis." That the staves or rods used by the augurs, and so this of *Tiresias* also, proceeded originally from the traditions concerning the *rod of Moses*, can never be doubted: Homer calls the staff of *Tiresias* *χρυσὸν σκηνῆτρον*, a golden sceptre, see next note. And it seems probable that all the stories of the sceptres, staves, clubs, caducei, &c. of the heathen Deities were derived from the same fountain of *Moses his rod*: concerning which the Jewish rabbis have many wonderful and astonishing stories to relate: as, of its growth in *Jethro's* garden, *Moses* his plucking it up, and performing all his miracles by means of the ineffable name *Jehovah*, which was upon it, &c. These are their dreams, which are to be found in any of their writings. The *C deuceus* of *Mercury* had a serpent rolled round it, which, that it arose from the story of *Moses* his rod becoming a serpent, *Monieur Huet* affirms, as undoubtedly certain; such too was the rod of *Circe*. The reader may be instructed in this particular by referring to *Bibliotheca Biblia*, v. 2. p. 88, &c. Sceptres were a kind of staves among the antients. See the account of *Achilles* his sceptre, in the 1st Iliad.

“ And when his long-spun thread the Fates shall cut,

160

“ He only midst the shades shall live inspir'd,

“ And share dread Pluto's favour.” Thus she spoke,

And speaking gave the nod : her nod is fate :

Since Jove of all his daughters this high gift

To

Ver. 160. *And when, &c.*] Nothing will be a better comment on this place than some lines from Homer concerning *Tiresias*: upon which, I doubt not, *Callimachus* had his eye:

There seek the Theban bard, depriv'd of sight;
Within * irradiate with prophetic light :
To whom *Persephone*, intire and whole,
Gave to retain th' unseparated soul.

Odyss. by POPE, B. x. 582.

And

When lo, the mighty Theban I behold :
To guide his steps he bore a staff of gold :
Awful he trod, majestic was his look,
And from his holy lips these accents broke.

Odyss. xi. 112.

* Milton speaking of himself says,
*So much the rather thou celestial light
Shine inward, and the mind thro' all her pow'rs
Irradiate, there plant eyes.*

Mr. Pope observes on the first lines above, That *Tiresias* was to be consulted by *Ulysses* rather than any other ghost, because, according to Homer,

Tu te φρενες εμπέδου εισα.

This expression is fully explained, and the notion of the soul after death, which prevailed amongst the antients, is set in a clear light, ver. 92. and 122 of the 23d *Iliad*. But whence had *Tiresias* this privilege above the rest of the dead ? *Callimachus* ascribes it to *Minerva*.

And when, &c. as in the text. v. 160.

Tully mentions this pre-eminence of *Tiresias* in his first book of *Divination*, &c. But I ought not to suppress what *Diodorus Siculus* relates

concerning *Tiresias*, *Biblioth.* 4. he tells us, that he had a daughter named *Daphne*, a priestess at *Delphi*: “ from whom it is said, that the poet Homer received many (of the *Sibyls*) verses, and adorned his own poetry with them.” If this be true, there lay a debt of gratitude upon *Homer*, and he pays it honourably by this distinguishing character, which he gives to the Father,” &c. See the note.

Ver. 164. Since *Jove*, &c.] Hence she is said to sit at the right hand of *Jupiter*, as well as *Apollo*. See hymn to *Apollo*, notes 41, 47. Whence *Aristides*, in his hymn to her, says, Παντοπος δ' αυ φησι, &c. But *Pindar* says, “ that she, sitting at the right hand of the Father, receives his commands which are to be carried to the other Gods.” And again, “ For she is greater than the angels ; and delivers to them the different commands which she receives from her father.” Which words *Spanheim* observes are very like what we find in the SS. concerning the divine and only begotten Son “ being made so much better than the angels, &c. Heb. i. 4. He is also of opinion, that these opinions were taken by *Callimachus* from the LXX translation of the Old Testament. See his note on hymn to *Apollo*, ver. 29. One would rather imagine, that these general notions of *Apollo's* and *Minerva's* session at the right hand of their father, proceeded from far more antient tradition concerning the divine mystery of the glory of the Father and of the Son : since we find it mentioned long before the days of *Callimachus*. *Pindar*, as you have seen above, from *Aristides* spoke of the same thing : and *Homer* speaks of the joint power of *Jupiter* and *Minerva* in Odyss. II. ver. 264. *Sophocles* addresses her as the first in power,

To PALLAS only granted, that his pow'r,
Even all her father's glories she might bear.

No mother bore the Goddess : but the head

Of

ΠΡΩΤΑ σε κεκλογενος, &c.

OED. Tyr. ver. 163.

And *Horace* speaks of this as a well known article in the heathen creed,

*Proximos illi tamen occupavit
Pallas honores.*

Lib. I. ODE 12.

And *Apollo* and *Minerva* both shared the same honours, and were both equal in glory, because they were both representatives of the same thing, the *solar light*; which, as has been often observed, being the emblem of the *divine Son of God*, the heathens assigned his honours to these *natural emblems*: and having some traditions of the *true and divine light*, forgot him, while they applied their traditions to the material light. The expression which *Callimachus* uses, Πατρια πατερα φερδαι, to bear all her father's honours, is remarkably scriptural: *all things that the Father hath are mine*, says the Son of God, *John* xvi. 15. And as the poet says, that *Jupiter Δωρεν Αθανατη*, gave to *Minerva πατρια πατερα*, so the Son of God says, "for as the Father hath life in himself, so hath he given to the Son to have life in himself, and hath given him authority to execute judgment also, because he is the Son of man, *John* v. 26. and, *all mine are thine, and thine are mine*, and I am glorified in them, *John* xvii. 10." agreeable to which *Aristides* says of *Minerva*, "So also she is venerable in the sight of the father, and made partaker of all things with him, πατερα κεκοινωκης." And the same antient writer tells us, that she was called the Δυνατη τη Διος, the power of *Jupiter*; and that the works of *Jupiter* were said, Κονα τη Διος ερα: και της Αθνας, to be the common works of *Jupiter* and *Minerva*; which, as *Spanheim* conceives, may be referred to the mystery in the *New Testament*, imperfectly known by antient traditions; and when the *true light* was deserted by idolaters, these honours, peculiar to

him, were impiously transferred to the creature, the *material light*, which St. Paul assures us was worshipped more than the *Creator*, namely Christ, the *true light*, who is blessed for ever and ever, Amen. *Rom.* i. 25. *John* i. 3. *Spanheim* observes in the conclusion of his note on this passage, *Mitto quod si ut adducto paulo ante loco, Aristides Minervam Jovis parentis Δυνατην vocat: ita ab impiis Ario unigenitus Dei Filius ejus Δυνατης και Σοφια, sed non οποστοι, seu eidem coeternus, statueretur, juxta Athanasium.*" In *i Cor.* i. 24. Christ is called the *power of God*, and the *wisdom of God*: the *Holy Ghost* is called also, the *power of the Most High*, *Luke* i. 35. nay, and Christ himself saith, Hereafter shall ye see the *Son of Man* sitting on the right hand of *POWER*, and coming in the clouds of heaven." *Matt.* xxvi. 64. where cannot be meant either *Himself* or the *Holy Ghost*, but the *Father*, as it is said elsewhere, *Sit thou on my right hand*, *Psalm* cx. So that we see each person in the Trinity is called Δυνατης, *Power*, wherefore we must conclude against *Arius*, and all his followers, that they are all equal in *power*: since to all without any limitation the same name is given. As to Christ's coessentiality ομοστια, he declareth it in *St. John* as fully and clearly as words can do it, ο μονογενης υιος, Ο ΩΝ εις του κολπου τη πατερος. *John* i. 18. And whosoever will consider the nature of the *light* which these heathens deified, and which is the scripture emblem of Christ the *Power* and *Glory of God*, he will not longer doubt of his coessentiality or coeternity with the *Father*. See professor *Franck's Christus S. Scripturæ nucleus*, or *Christ the sum and substance of all the holy Scriptures*, &c. rendered into *English*, p. 46, a book deserving the attention of every christian, and excellently calculated for the conviction of every one, who doubts or disbelieves that fundamental article of Christianity, the *true and essential divinity of Jesus Christ*.

Ver. 167. *No mother, &c.]* The poet goes on to account for this peculiar honour which was

Of sov'reign Jove, oh virgins: to whate'er
 The head of Jove shall give the awful nod,
 It stands unalterably sure: and thus

170

The nod of PALLAS is the stamp of fate:

SHE comes, the Goddess comes: ye Argive maids,
 To whom your country's best concerns are dear,
 With gratulating songs, with chearful vows,

And

was paid to *Minerva*, and he assigns it to her birth, observing that she was born out of the head of *Jupiter*, and so from thence obtained these distinguishing privileges. The nod of *Jupiter* is universally known, and the fine description of it in *Homer* admired by all: so that I have no need to speak of it here. The story of *Minerva's* birth, to which the poet alludes, has occasioned great enquiries amongst the mythologists: and many learned men have been of opinion that it veiled the sublime mysteries of the divine *word* and *light*, whereby all things were created: but I am apt to conceive it had a philosophical reference, and that, all which is said of *Minerva* can only be applied to sacred things through the veil of that *material light*, which she represented in the heathen system, and which was the known and acknowledged emblem of the true and spiritual light. *Macrobius* says, p. 243. *Minerva* solis virtus est: sicut & *Porphyrius* testatur *Minervam* esse virtutem solis, quæ humanis mentibus prudentiam subministrat: nam ideo hæc dea Jovis capite progenita memoratur, id est, de summa ætheris parte edita, unde origo solis est. " *Minerva* is the virtue of the Sun: as also *Porphyry* witnesses, that *Minerva* is that virtue of the Sun which ministers prudence to human minds: for therefore this Goddess is said to be born out of *Jupiter's* head, that is, issuing forth from the highest part of the æther, whence the origin of the Sun is." Hence *Phurnutus* says, Καὶ τὸν διθεῖον, &c. But the head of the Gods, according to *Euripides*, is the shining æther which surrounds the earth." But what shall

we make of the peculiar circumstance in this story concerning *Vulcan*, who, with his axe cleft the skull of *Jupiter*, whence leaped out this *Pallas* in compleat armour? *Turner* gives a full explanation of this matter, as you may read in his book, p. 233, &c. at large. Having proved that *Vulcan* and *Prometheus* (for *Prometheus*, by some, is said to have done this office for *Jupiter*) were the same, and no other than the Sun, he goes on, p. 237.—" Now the true explication of this fable in *Apollodorus*, that *Vulcan* or *Prometheus* clefth the head of *Jupiter*, to make a more easy passage for the birth of *Pallas*, is this: *Jupiter* in this case is the whole æther, whose head is the body of the Sun, whose rays are here compared to axes or hatchets, by which the æther is pierced and cleft, as to our outward sense it seems to be: and that from this cleaving, *Pallas* was born, the meaning is no other than this, that the Sun or rays of the Sun do at least enliven and invigorate, if not create and cause that agility and motion which is to be found in *Pallas* or *Jupiter*, or the wide spacious æther, whose parts all about, though they are of a finer consistence, and more agil nature than those of which this earth and its atmosphere are composed; yet they themselves, as they are nearer to the Sun, or at a farther distance from it, so they partake more or less of that influence, that warmth, and heat, and briskness of activity and motion, which is communicated and imparted by him; as may be seen by that part of the æther, which, being mingled and interspersed with this atmosphere

U

which

And acclamations joyful, haste, receive

175

Th' approaching Goddess: hail, MINERVA, hail,

Still let Inachian Argos claim thy care :

Hail or retiring hence, or to our state

Thy favour'd coursers guiding: and preserve

In all prosperity old Danaus' race.

180

which we inhabit, is in the winter comparatively stagnant, to what it is found by experience to be in the summer season, when the sun shines upon us with a direct influence, and with rays more piercing and vigorous than at other times." Thus we have a clear explication of this matter, consistent with all that is related of *Pallas*, who is no other than the *solar light*, giving *light*, and *wisdom*, and *life*, proceeding from the *aether* cleft by the *Sun* for the passage of this armed Goddess of *Wisdom* and *War*. And hence she had her name *Pallas*, which is of Hebrew original from פָּלָל, *PALL*, to *separate*, *divide*, and to *cut*, as an agent, in an *invisible* manner; and hence it is referred to the mind, *knowing* and *judging*, and so to what exceeds all human *knowledge* and *comprehension*. And hence Christ, *Ijai.* ix. 6. is called פָּלָא, *PaLA*, *wonderful*, from the action of his emblem the *light*, which acts in an hidden, high, and wonderful manner. See *Leigh* on the word. Her other Greek name ΑΘΗΝΗ, *Athene*, which has perplexed all the Greek etymologists, is also of Hebrew origin, and comes primarily from אֶת or אֶתְנָה, *ATH* or *ATHĒ*, *come*, *approach*, and signifies the *fire* or *light* *darting forth from the solar focus*, where it *had been before formed*. So is the daughter of *Jupiter*, &c. *Attis*, or *Attis*, αἴθω, αἴδην, αἴών, (a mountain often struck with lightning) are all doubtless derivatives of the same Hebrew word. I have sometimes been apt to think, that ΑΘΗΝΗ, was a compound word of אֶת and נֵה, *ATH* and *TheNeN*, a *serpent*, *dragon*, &c. so *Athene*; for the *serpent* is the known and acknowledged emblem of the *light* in this condition, which it particularly represents in its *darting motion*; as also by its *drawing in itself* in its motion, it represents the *influx* of the *spirit*, whereby the *efflux* or *darting out* of the *light* is continued. And hence

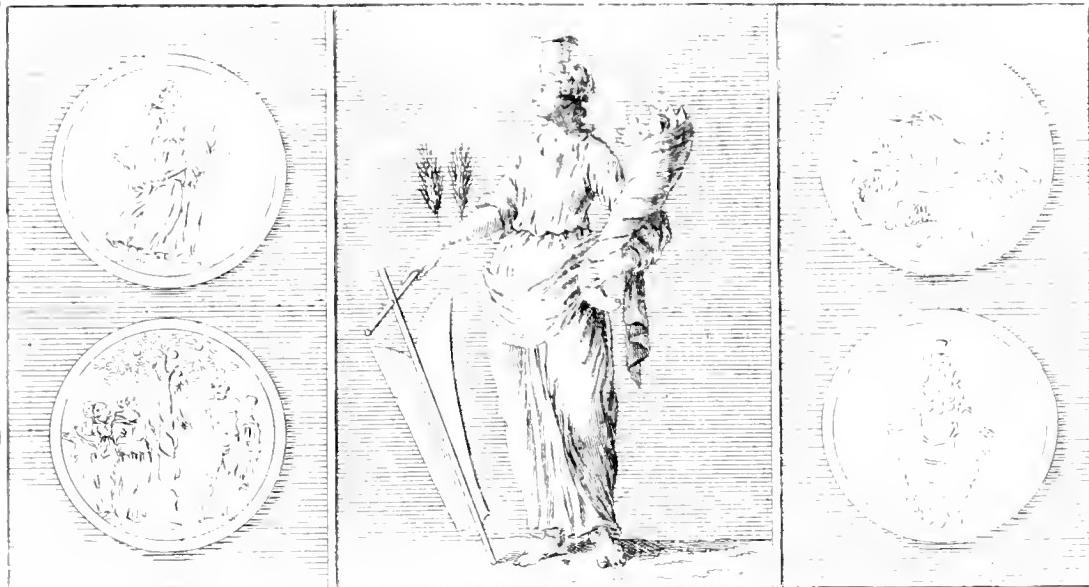
Athene or *Pallas* is scarcely ever represented without *serpents*, which are always found round her *egis*, as you may read in the description given of it, note 51. Nay, and these *serpents*, to shew the degrees of heat and violence in the *light*, are sometimes described as *more*, sometimes *less* fierce; and hence in the *Orphic hymn* to her, she is even called,

Αιολεμοφε Δρακωνα.—
Multiform dragoness, or serpent.

See headpiece to this hymn. And *Pallas*, as being thus the *wearied*, *ever flowing light*, is called ατρυπων, a common epithet in *Homer*, because she is wearied out by no labour, according to *Phurnutus*, η ὡς αὐτρυπτε τα ΑΙΘΕΡΟΣ ωτος, or because the *aether*, ΑΤΗ, *ATH*, is by no means *worn out*. *Phurnutus* informs us, that the owl was dedicated to her principally on account of the *blueness* of its eyes, as observed note 15. and we may add also, because of that peculiar property which it hath of seeing in the dark. In *Phurnutus*, and indeed in the whole history of this Goddess, the *physical* story is so blended with her other attributes, that it is difficult to separate them: however, attending to the leading character which she bears, the *LIGHT*, every thing concerning her *wisdom*, *war*, *virginity*, &c. will be more easily resolved.

Many other proofs might be produced in confirmation of what I have advanced, wherein the reader will observe, I have only suggested the sentiments of able and learned men; but I have already gone beyond my author, and almost forgot that I was writing annotations only, while I had well nigh expatiated into a dissertation on this Goddess: but I must here stop, and refer the reader to the hymn of *Orpheus* following.

End of the Hymn to PALLAS.



J. Johnson sculp.

THE

Sixth HYMN of CALLIMACHUS.

To CERES.

THE Calathus descending, its approach
Ye women, with the joyful chorus greet,
“ Hail CERES, fertile mother, rich encrease
“ And all-sufficing plenty are thy gifts.”

The passing pomp view only, ye profane,

5

Ver. 1. *The Calathus, &c.]* The scholiast informs us, that “ *Ptolemy Philadelphus*, in imitation of the Athenians, established some certain ceremonies at *Alexandria*, in which was this of the sacred *lafket* or *Calathus*. For it was the custom at *Athens*, on a certain day, to carry upon a chariot a *lafket* to the honour of *Ceres*.” So that this hymn of our poet’s was not written,

as some have conjectured, at *Argos*, or for the use of the *Eleusinian* mysteries as performed in *Greece*, but on account of a ceremony of the like nature established by *Ptolemy* at *Alexandria*. Concerning this *Calathus*, which was brought forth on the 4th day in the *Eleusinian* mysteries, you may read a full account in *Petter’s Int.* vol. 1. p. 392. *Canifra, Anna*, as our author calls

Or virgin, youth, or matron, from the earth :

Not on your houses, rais'd aloft : nor dare

Behold

calls them, ver. 127. *oīg*, were also carried in this procession. Of each when we come to that part of the hymn, it will be more convenient to say something. The chorus, which I suppose was always sung upon this occasion, and which the author repeats at the latter end of the hymn, ver. 120. shews sufficiently who *Ceres* was, and what was the design of this solemn festival. By *Ceres*, in the heathen system, is meant that power which causes the seeds to spring and grow out of the earth, so gives fertility, nourishment, increase, &c. and therefore these attributes in this chorus are assigned her. Her Greek name *Δημήτρης* is a compound of *Δῆ* or *Δέω*, *Dio*, as she is called in *Latin*, which is her proper appellation, and *Mater*, which many etymologists have supposed to be *quasi Γῆντρης*, by a change of *Δ* for *Γ* — Mother-earth : others have supposed *Δέω* derived from *Δέω*, a verb signifying to seek, because *Ceres* sought her daughter *Proserpine*: but it appears to me, as if the original of the name *Dio* must be found amongst the *Hebrews*, and that it is a corruption of "יְ Di, sufficiency, and so signifies that power which gives a sufficiency of all things which causes fertility, increase, plenty, &c. From this word יְ, it is universally confessed, come *Divus*, *Deus*; the *Arabic De*, to possess; *Διδωμι*, do, to give ; and various other names of the like sound and import, as you will find in all the best lexicographers. And from hence comes that great name of God יְ SheDi, omnipotent, all sufficient, he who hath in and from himself all sufficiency and all abundance. From hence, I doubt not, *Ceres* had her name *Δέω*, and was hence called *Δημάτης*, as by our author, *the fertile mother*, as agreeable to the import of the word I have translated it, or she who is sufficient to give nourishment, increase and plenty to the earth, according to *Callimachus*, *πελαγοφε*, *πελαιοδιψε*. Some have imagined her to be no other than the *Moon*, and their opinion is founded on good authority. That she was supposed to be that power in the *Moon* particularly which promotes fertility and increase, is highly reasonable ; for we are to remember,

that herein the *Moon* is greatly concerned, as hinted hymn to *Diana* p. 53 note, and *Diana's speech*, &c. note 276. and this doubtless is alluded to in that fine description of the plenty and happiness of the states regarded by *Diana*, ver. 180, & seq. of that hymn. *Macrobius*, *Sat.* p. 247, having proved that *Liber* or *Bacchus* is the same with the *Sun*, advances upon the authority of *Virgil*, that *Ceres* is the same with the *Moon*. — *Hinc & Virgilius sciens Liberum patrem Solem esse & Cererem Lunam, qui pariter fertilitatibus glebae, & maturandis frugibus, vel nocturno temperamento vel diurno calore moderantur*,

— *Vefro*, ait, *si nunere tellus
Chaoniam pingui glandem mutavit aristā*.

where you observe that *Macrobius*, upon the authority of *Virgil*, ascribes the fertility of the earth, and the ripening of its fruits as well to the nightly temperament of the *Moon*, as to the diurnal heat of the *Sun*. The passage in *Virgil* is very explicit.

— *Vos, o clarissima mundi.
Lumina, labentem Cælo quæ ducitis annum,
Liber & alma Ceres ; vefro, &c.*

GEORG. I. ver. 5.

where it is obvious, that *Liber* and *alma Ceres* are to be referred to *clarissima lumina mundi*, the *Sun* and *Moon* : and it is amazing so good a critic as Dr. *Trapp* should have so puzzled and confounded himself by supposing the contrary. As thus *Ceres* was, in the heathen system, that power, that sufficient fertile mother, which caused the increase and fecundity of the earth, therefore this feast was celebrated to her honour, as a grateful memorial of the fruits of the earth, received from her bounty. Very able writers have concluded, that all the feasts of this sort were derived from the *Jewish* festivals of the like nature, when they offered to the true Giver of all increase the *first-fruits of their harvest*, &c. See *Exod.* xxiii. 16. and *Bibli. Biblica* ver. 2. p. 276. note 6. and ver. 3. 364.

Ver. 5. *The passing, &c.] All the prophane*

or

Behold the sacred basket, ye whose mouths
 With painful fasting are parch'd up and dry.
 'The bright-hair'd Vesper from a golden cloud

10

Beholds

or uninitiated, of what sex, age or state soever, were ordered to view this sacred basket *only standing* on the *earth*, and that for a very obvious and plain reason, because the *earth* being sacred to *Ceres*, as nourishing, enriching and giving it fertility, it would have been an abomination not to have stood upon it, and so confessed the power of the Goddesses. *Spanheim* gives the same reason. What I have translated virgin, is *a ux*
τεχευατο χαίραν, ea qua diffudit Capillos, a paraphrase for a *virgin*, who, amongst the *Greeks* and *Romans* used to have their hair *loose* and unbound, as *Spanheim* has, with a great labour of learning, proved in his note on this place. The original of the 8th and 9th line is very difficult: commentators say it alludes to the fasting of *Ceres* mentioned in the subsequent lines, of which the Goddess was by no means to be reminded by any at this sacred time, when more especially they honoured her as the giver of plenty.

Ver. 10. *The bright-hair'd Vesper, &c.*] This is no more than to inform us of the time when this ceremony was begun, namely, at the evening, when *Hesperus* or the evening-star appeared; and the reason of their beginning at this time, as those of *Pallas* in the morning, as mentioned in the former hymn, note 34. was, because the *Moon*, whose vegetative power *Ceres* represented (as observed above) rises at this time, shewing herself at the evening, when the *Sun* departs. What the poet says concerning *Hesperus* or the evening persuading *Ceres* to drink, &c. *Spanheim* is of opinion, alludes to the custom of *fasting* on this solemnity, which they usually did till the evening; in remembrance of the fast which *Ceres* kept till the evening when seeking her daughter. But it seems probable something more is meant hereby, particularly by the poet's expression of *drinking*: he does not say that *Hesperus* persuaded her to eat and drink, but only *was*, to drink; which probably alludes to the notion they had of the

Moon's being supported by the *Sea*, as well as *Air*, which *support*, she might then be supposed to take when she appeared, namely, at the evening. Consult hymn to *Diana*, note 231. However, be that as it will, this whole story of her seeking her daughter *Proserpine* has plainly and confessedly a *philosophical* meaning; for *Proserpine* is no other than that *power* that *hides* and *preserves*, even in their state of *corruption* and *dissolution*, the seeds under or in the *earth*, *apud inferos*, during the *earth's* recess in the winter from the *Sun*. Hence she was feigned to have been the winter half of the year in the shades below, in the *state of death*, with *Pluto*, and the summer half of the year with her *mother*: and hence, in the antient remains, *Ceres* is found drawn by *serpents*, with a torch in each hand, seeking her daughter, to shew, that by the influence of the *light* only, and its power in *vegetation*, *Proserpine* can be recovered and brought up from the infernal kingdom. See the hymn to *Diana* for the meaning of the torches, note 15. and to *Pallas* for the serpents, note 168, *ad fin.* But some lines from the *Orphic* hymn to *Proserpine* set this matter in the clearest light:

Ειαρην, λειψανιστον χαιρεστα πιονιστι,
 Ιεφον εκφαινεσα δεμας βλαστος χρονιαρποιον·
 Αρταγηματα λεχη μετοπωρια νηφευθεσσα,
 Ζαν και θινατος μετην θιντος; πολυμορφοιον,
 ΦΕΡΣΕΦΟΝΕΙΑ· ΦΕΡΕΙΣ γαρ αει και πάντα ΦΟ
 ΝΕΥΕΙΣ·
 Κλυθι, μακαρια θια, καρπο; δ' αναπιπερ' απο γανη.

Vernal, rejoicing in the gales that feed
 The fertile meads; thy sacred body *shewing*
 In the first germens of the yet green fruit:
 Ravish'd and carried to thy marriage bed
 After the autumn: thou only life and death
 To mortals toiling and laborious; thou
 Art *Proserpine*, for thou 'ere *herself* all things,
 Yet all *destroyest* and corruptest all.
 Hear, Goddess, and from earth send forth the
 fruits.

Nothing

Beholds the grand procession : he alone
 The Goddess cou'd persuade to taste the draught
 Refreshing, when thro' many a clime unknown
 She sought her ravish'd daughter : say, dread pow'r,
 How the long journey cou'd thy tender feet 15
 Support enfeebled, to the distant west,
 The tawny Æthiopians, and the climes
 Fam'd for the golden fruit ? All food mean time,

15

Or

Nothing can be plainer, than what is meant by *Proserpine*, from these lines ; the derivation of whose name, according to *Orpheus*, shews her nature. The word *ἀρταγμια*, which *Orpheus* uses to express the *ravishing of his natural Proserpine*, is the same which *Callimachus* uses on the same occasion, ver. 9. *Ἄρταγμιας κυρας*. It is observable, that *Orpheus* in the same hymn calls *Proserpine Φωσφόρη*, *light-bearer*, the epithet of *Diana*, which they who have considered that *triform* figure of *Diana*, which represents her in her threefold capacity, *Diana, Luna, Hecate*, powerful in *heaven*, on *earth*, and in *hell*, will not wonder at : for these are only references to the power of the *Moon*, and so of the *light* which proceeds from her, in the genial work of nature : for this *light* acts in each of these states, as well *below* or upon the *seeds* and *plants*, when under the earth, and in a state of *corruption*, as when they are risen up, and cloath the earth with their beauty. What an infinite number of instructing and comfortable truths may be deduced from hence ? and how may we beautifully contemplate the *resurrection* of our bodies from a state of death and corruption to a state of glory by the power of the divine light : for nothing is *quickened* except it *die* : and nothing is quickened but by the power of light. See 1 Cor. xv. 36.

Hillway, in his *Originals*, vol. 1. p. 32. speaking of this *triform* idol (which see in the head-piece before the hymn to *Diana*) says, “The fane

idol (to express what they principally understood by it in *physics*) was furthermore called by the Greeks *Φωσφόρος θεα*, *light-bearing Goddess*, as also *Δαδεχος*, *torch-bearer* : whence again the Romans had their *Facilina* in the same sense : which names, though covered and disguised with the mask of the fable, must have been taken from the physical agency principally understood by these attributes and names, which was that of the *light* and *heat* in *generation* : according to that definition in *Cicero*; *Luna à lucendo nominata est*, *eadem est Lucina* : the *Moon* has its name from illuminating or immutting light into bodies ; the same is also *Lucina*. Their whole meaning was, that the *celestial light constituted the genial powers in nature*, which they deified under these names *Luna, Lucina, Ήρα* (which, according to our author, comes immediately from Ἡρα, *Ere*, to conceive, the name of *Juno*, the imagined female power in the *air* and *earth*, which *matures* and brings the *fœtus* to its birth, &c.) And that the attributes above given, *φωσφόρη, facilina, &c.* were physically right, Holy Scripture hath informed us, Deut. xxxiii. 14. (as quoted hymn to *Diana ad init.*) For the precious fruits brought forth by the *Sun*, and for the *precious things* put forth by the *Moon*.—To do justice to this learned writer I should quote him much more, but cannot deprive the reader of so much pleasure and instruction, as a thorough perusal of this work will give : to which I refer.

Or meat or drink, and the reviving bath
Disdaining? Thrice the silver stream you past
Of Achelous, and as oft each flood,
That with eternal current ceaseless flows :
Thrice to the center of Sicilia's isle,
Fair Enna, urg'd your course : and thrice distrest
Beside Callichorus on earth lay down
With hunger faint, and parch'd with thirst : for meat
Or drink, or genial bath, to thy sad soul
Gave nor supporting strength, nor kind relief.
But cease, nor let th' ill-omen'd tongue relate
What caus'd the Goddess woe : far better tell
How she with wholesome laws supplied mankind :
Far better tell, her favourite how she taught,
20
25
30

Tripto-

Ver. 32. *Far better, &c.*] All words of ill omen were religiously avoided in the sacred ceremonies of the antients; all, which seemed to portend or even to call to mind any thing unfortunate and distressful. Therefore *Callimachus* checks himself, and turns to the praises of the Goddess; who, from the particular mentioned in this line, was called *Θεοφόρος*, and her rites *Θεοφορία*, as also in Latin *Legifera*; so *Virgil*, *A.E.* n. 4. ver. 58. *Legifera Cereris*. Which appellation of law-giver is generally said to be assigned her, because after the invention of corn by her for the use of mortals, laws then first began to be divided, and so laws of necessity took place. See *Macrobius*, *Servius*, &c. *Spanheim* observes, "That it should not be omitted here, that the feast of Pentecost, or *σφραγίδες seu σπηλαιώντες*, the feast of harvest or of wheat-harvest, *Exod.* xxiii. 16. xxxiv. 22, was also usually called by

the antient Hebrew writers the feast των ΘΕΣ-ΜΟΦΟΡΙΩΝ, of giving the law, in memory of the law given from mount Sinai." To which Spanheim adds, that the laws engraven on tables of brass were hung up in the temple of Ceres: all the Gentiles agreeing to refer the benefit of the gift of laws to a divine original." Thus hath this most accurate and learned commentator pointed out to us the true origin of this appellation, which was given to Ceres, of Legifera, or Lawgiver; whose feast, called Θεμοφορία, was plainly an imitation of the Jewish Pentecost, or feast of harvest, when the first-fruits of the harvest were offered to the Lord in commemoration of the first-fruits of the Law as at that time given from mount Sinai, and as figurative of the first fruits of the Spirit, given also on the day of Pentecost from mount Sion.

Triptolemus, blest Agriculture's art,
To reap the bladed crop, to bind the sheaves,
And with unmuzzled ox to tread the corn.

35

Far better (from such crimes to warn mankind,)
Relate the wretchedness, to which her rage
Proud Erysichthon thro' fierce hunger brought.

— Not yet, Thessalian Cnidia their abode,
At sacred Dotium the Pelasgians rais'd

40

A

Ver. 33. *Triptolemus, &c.*] Concerning *Triptolemus* Ovid speaks thus at the end of the 5th book of his *Metamorphosis*,

— *Geminus Dea fertilis angues, &c.*

— Then *Ceres* takes

Her golden car, and yokes her fiery snakes :
With a just rein along mid-heaven she flies,
O'er earth and seas, and cuts the yielding skies :
She halts at *Athens* dropping like a star,
And to *Triptolemus* resigns her car.
Parent of seed she gave him fruitful grain,
And bade him teach to till and plough the plain :
The seed to sow, as well in fallow fields,
As where the soil manur'd a richer harvest
yields.

MAYNWARING.

And from thus teaching agriculture, she had her name *CERES*, which is only the Hebrew word כֶּרֶת, *CeReSH*, latinized ; which signifies to plough, and is applied to works of agriculture, &c. I am pleased to find all the most able writers on these subjects agreed in what I have advanced note 10. concerning the physical import of this fable concerning *Ceres* and *Proserpine*. Spanheim has these words, “ *Unde etiam Proserpina sub terras, qui iisdem Thebanomorphis, originem dedisse cerebatur, raptus, allegoricanis SEMINIS in terra reconditi significationem apud eosdem Graecos habuisse, tradit de eadem scilicet agens Arnobius, lib 5. p. 183. Quod à Pharnuto similiter motum in Cere.* ”

Pharnutus, in the place referred to by Spanheim, is very clear, p. 209. Αγπασαιδ' Αθης, &c. But *Pluto* is fabled to have stolen away the daughter of *Ceres* : because of the occultation or disappearance of the seeds for a certain season, under the earth. Δια τον γυνομενον επι χρονον τινα των σπερματων κατα γης αφανουσαν, &c. See the author. And the Abbé Banier, so unluckily wedded, as he was, to his historical system, bears, this notwithstanding, the following full, though unwilling testimony. “ Notwithstanding all these testimonies, most mythologists look upon the rape of *Proserpine* to be only an allegory, which has an obvious relation to agriculture. Thus, according to them, the division which *Jupiter* makes of the time which this Goddess was to stay with her husband and mother, means no more but that the grain, after having lodged six months, appears upon its surface, grows up and ripens.” See b. 4. c. 8. p. 52. v. 3. Is not this the sacred body of *Proserpine*, as *Orpheus* calls it ? I have quoted these authorities to shew the reader, that the opinions I advance are by no means singular : it would be easy, did the compacts of these notes permit, to be more copious in authorities, which I doubt not the candid reader will excuse, the learned need them not, and there is no occasion to inform them, that all through this work I have advanced nothing without the sanction of antiquity, so that no charge of novelty can arise, but from the unlearned and unskillful.

A beauteous grove to CERES : such the shade,
 The swiftest arrow vain wou'd strive for passage,
 Through branches close with branches interwove,
 Tall pines, luxuriant elms, the fertile pear,
 And apple glowing with its ruddy fruit.

45

A crystal river, bubbling from its spring,
 Water'd the grove, which CERES fondly lov'd
 With deep affection, more than Enna's vale,
 Triopium, or Eleusis. But, incens'd
 His better Genius, what dread counsels rose
 Destructive in proud Erysichthon's breast ?
 Behold with twice ten slaves he fallies forth,

50

All

Ver. 41. *A beauteous grove, &c.]* All the heathens had their sacred groves, the great abomination of which is sufficiently clear, from the commands in Scripture to the people of God concerning them. Their original was doubtless from the tradition of paradise : and the great offence was, their making to themselves these mock Edens, these *paradisaical gardens* and *groves*, in contempt of the true *Jehovah*, without whom they pretended to arrive at the *tree of Life*. This grove of *Ceres*, you may observe, was a very plain copy of paradise ; here was all beauty in it, all sorts of *pleasant* and *desirable* tree-, here was a river of water which ran through it, as the rivers in paradise watered the garden, and here was a *tree*, superior to the rest, the *poplar*, *μεγά Δένδρον, αὐθεψ κυπαρ*, to answer to the great tree in the midst of the paradise of God.

The *poplar* was sacred to *Hercules*, the *solar light* in its strength ; so it is plain, this grove was consecrated to the *light*, and thence to

Ceres or the *Moon*, who borrows her *light* from the *Sun*. And I need not observe what many learned men have thought and written concerning the *tree of the knowledge of good and evil* in paradise. It was indeed my first intention to have been pretty copious both upon these gardens or groves *in general*, and the *dedicated tree* in particular; but finding this subject handled in so full and masterly a manner by Mr. *Hilliaray* in his *Originals*, it would be presumptuous in me to take the subject in hand after him : and as any extract would not do him the justice which a full perusal of his thoughts must, I beg leave to refer the curious and learned reader to his enquiries on the words Η and Η, *garden*, and *Eden*, in the 1st vol. 79 & seq. pag. of his *Originals*, and particularly page 15, &c. of the same vol.

Ver. 52. *Bold*, &c.] There can be no doubt, but the exploit of *Gilera* must have greatly raised the indignation and detestation of

All in full vigour, and as in attempt
 So in their strength gigantic: fraught with pow'r
 Whole states to overturn, each mighty arm
 Wielding a pond'rous axe; daring the Gods, .

55

Dauntless

all the heathen idolaters; and there appears to me so strong a reference to it in this story of *Erysichthon*, that I am apt to believe it took its rise from what *Gideon* performed, who destroyed the grove sacred to *Baal*, the Lord of the heavens, the solar light, as *Erysichthon* this which was dedicated to the *light*, as observed in the last note. The history in *Judges* vi. 25. is remarkably similar. "And it came to pass the same night, the Lord said unto him, take thy FATHER's young bullock, even the second bullock of seven years old; and throw down the altar of *BAAL* which thy father hath, and cut down the GROVE that is by it: and build an altar up to the Lord thy God, upon the top of this rock, in the ordered place; and take the second bullock, and offer a burnt-sacrifice with the wood of the *grove*, which thou shalt cut down. Then *Gideon* took TEN men of his SERVANTS, and did as the Lord had said unto him: and so it was, because he feared his father's household and the men of the city, that he could not do it by day, that he did it by night. And when the men of the city arose early in the morning, behold the altar of *BAAL* was cast down, and the GROVE was cut down that was by it, and the second bullock was offered upon the altar, that was built, &c." I refer the reader to the Bible, and leave him to make his own remarks.

In a poem called *Gideon or the Patriot*, printed for *Millar*, 1749. the author of which I know not, book the 1st. st. 31. is a long description of this *grove* of *Baal*, in the centre of which the poet (and perhaps not without reason) places an *oak*:

Flat like a tabled plain, the last high stage
 Nourish'd one tow'ring oak, which strongly
 stood,
 The time-swoln growth of many a perish'd
 age,
 And bore on one proud trunk a spacious wood.

Down, o'er the shadow'd groves, about th' enormous branches hung,
 And form'd a sheltry arbour round the pole:
 Mov'd by the wind with murmur'ring sweep
 they fwung,
 And blew cold horror over *Gideon's* soul, &c.

He speaks, st. 33. of the *ten servants*,

Up rush the summon'd ten with glad consent,
 To ev'ry hand a shining axe he gave,
 Bad them be resolute and brave, &c.

In the next, he seems almost to have imitated what *Callimachus* says in the 60th line.

Speaking he cleav'd the image at a blow,
 On either side the parted Godhead fell;
 Winds o'er the groves shrill-shrieking echoes
 blow,
 And all the demons of the place groan'd helpless from below.

See also stanza 37.

Ovid, in his account of this affair of *Erysichthon's*, hath plac'd an oak in the midst, instead of a *poplar*: his lines are a plain imitation of *Callimachus*.

Stabat in his ingens anno robre quercus, &c.
MET. lib. 8. ver. 745.

An antient oak in the dark center stood,
 The covert's glory, and itself a wood:
 Garlands embrac'd its shaft, and from the boughs
 Hung tablets, monuments of prosp'rous vows.
 In the cool dusk its unpierc'd verdure spread,
 The Dryads oft their hallow'd dances led, &c.

The reader may read the whole story as translated by *Vernon* in *Garth's Ovid*, vol. 2. p. 79.

Dauntless they rush into the hallow'd grove !

A poplar, mighty tree, that bore aloft

Its towering head to heav'n (beneath whose shade

The nymphs at mid-day sported) first was struck,

60

And falling groan'd foreboding to the rest.

The sacrilegious shock the Goddess heard,

And thus indignant spoke ; “ What impious wretch

“ Dare wound my beauteous trees ?” Instant she took

Nicip-

Ver. 63. *What impious, &c.]* Ovid introduces a *Dryad*, speaking, on this occasion,

When from the groaning trunk a voice was
heard,
A *Dryad* I, by *Ceres*' love preferr'd,
Within the circle of this clasping rind,
Coëval grew, and now in ruin join'd :
But instant vengeance shall thy sin pursue,
And death is clear'd with this prophetic view.

It is observable, that *Callimachus* calls these trees ΚΑΑΑ, beauteous and desirable, as well as sacred; so the prophet says, ye shall be ashamed of the oaks which ye have DESIRED, &c. *Isai.* i. 29. As the first tree was pleasant to the eye, and a tree to be desired to make one wife, *Gen.* iii. 6. And we may just remark, that *Ceres* does not speak of the trees as all sacred or dedicated to her, ver. 69, 70. Τα Θεῖαν αρχέμενα Διηδέξα. *Ceres* was generally described (and so her priestess, who represented her) with a crown made of corn, and with poppies: and that for very obvious reasons; for she was the Goddess of corn, amongst which poppies are always found: “ Το γαρ σπόργυλον, &c. The roundness and globular make of which, says *Phurnutus*, represents the form of the earth, which is spherical: the inequality of the poppies shews the vallies of the earth, and the tops of the mountains: the inner parts are like the trees, and caverns of the earth: and by the innumerable seeds is signified the great fertility of

the earth, &c.” Various other reasons are moreover added by mythologists. Some say, that the priestess here is described, with a key only as a badge of her office; others make it a mystical emblem of the secrecy of the Eleusinian mysteries; but the true reason must be drawn from that power which this Goddess represents in nature, which was the grand secret in these same Eleusinian mysteries, namely, her locking up and opening again the womb of earth, whereby the work of vegetation is carried on, the seeds buried, and locked up in the earth for a season, and at the proper time brought forth; the mystery of Proserpine's abode under and above the earth, as shewn at large before. And hence, in the first *Orphic* hymn, to Περσεφόνη, the Goddess who presided over all entrances, &c. whom he calls Αρτεμίς, Ειδεύτη, &c. and speaks of as the Goddess of child-births, and all the births of nature; hence, I say, he gives her, as the open'r and shutter, the epithet of

ΚΑΕΙΔΟΥΧ — Key-bearer.

which is reclaimed by God to himself in the sacred Scriptures, and he who alone hath the power of the new birth, and the resurrection from the dead, is said “ To have the key of the house of David laid upon his shoulders; so he shall open and none shall shut, and he shall shut and none shall open. Comp. *Isaiah* xxii. 22. with *Revel.* iii. 7. See, for a further account hereof, *Holloway's Originals*, vol. i. p. 185—90.

Nicippa's form, her priestess : and in hand

65

The crown and poppies bore : the mystic key

Hung from her shoulders : and in fort like this,

She strove to footh the vile offending mortal :

“ My son, whose luckless hands thus wound the trees,

“ That heav'ns high powr's hold sacred—oh, desist :

70

“ Ev'n by thy parents tender love, I plead,

“ Desist, my son : and fend thy servants hence,

“ Lest she, whose grove thou injur'ſt, be enrag'd,

“ Dread CERES.”—He, with looks more furious far

Ey'd her askance, than upon Tmarus mount

75

The lioness birth-tortur'd (from her eyes

When anguish flashes fury) growling views

Th' advent'rous hunter : “ Hence, he cries, this axe

“ Lest in that corſe thou feeleſt : hence and know,

“ For Erysichthon this thy sacred wood

80

“ A ſplendid dome ſhall form : whoſe jovial roof

“ Shall with the banquets revels ceafeleſs ring.”

He

Ver. 65. *Nicippa her priestess, &c.] Virgil*
has imitated our author here.

— *In vultus ſeſe transformat aniles, &c.*

AEN. 7. 416.

With silver hairs her temples were o'erſpread,
And wreaths and verdant olives crown'd her
head :

Her wither'd face with wrinkles was imbold,
And in the woman all the fiend was lost :

She now appear'd a venerable dame,
And to the couch like Juno's priestess came.

PITT.

He spoke insulting : Nemesis his words
Ill-omen'd, frowning mark'd : CERES incens'd,
Glow'd with resentment : instant she assum'd
The Deity : on earth she stood, her head 85
Touched the heav'n : the slaves, with horror struck,
Rush from the grove half-dead : and in the trunks
Fast fix'd their axes leave : unnoted these
(As by their Lord's commanding pow'r constrain'd) 90

She

Ver. 86. *On earth, &c.*] Almost all the poets have on some occasion or other given a description of this kind: Homer led the way, where speaking of *Discord* he says,

inferior to no poet in any respect, hath, in my judgment, herein exceeded them all: speaking of *Satan* he says,

—On th' other side Seton alarm'd,
Collecting all his might, *dilated* stood,
Like *Teneriff* or *Atlas* unremov'd :
His stature reach'd the sky ; and on his crest
Sat horror plum'd.

PARAD. LOST, b. 4, ver. 985.

Virgil has followed him very close in his description of *Fame*:

First small with fear, she swells to wond'rous size,
And stalks on earth, and tow'rs above the skies.
PITT. Ep. iv. 252.

and of Orion he says,

Ingrediturque solo, & caput inter nubila condit.
Æs. x. 767.

He walks on earth, his head within the clouds.

The introduction and grandeur of the personage in *Callimachus* renders his description not inferior to either of these great poets: upon each of which the reader may find a critique by *Longinus*, as also by *Scaliger*, both of whom are mentioned and referred to in Mr. *Pope's* note on the passage above from *Homer*. Our *Milton*,

But strange it is, that while we are admiring and applauding these high efforts of human genius, we should forget that great fountain from whence they flow, and where sublimity reigns in every page. What are these descriptions to those magnificent words of the Omnipotent — Thus saith the Lord, the heaven is my *throne*, and the earth is my footstool : where is the house that ye build unto me ; and where is the place of my rest ? *Isai.* ix. 1. Who hath measured the waters in the hollow of his hand, and meted out heaven with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance ? xl. 12. But such passages are innumerable : I shall only just observe, that in the book of *Wisdom*, we have the exact image, which these poets have borrowed.—“ And it *TOUCHED* the *HEAVEN*, but it *STOOD* upon the *earth*,” xviii. 16.

She suffers to retire : while thus she pass'd
 On him the dreadful sentence : " Build, ay, build,
 " Thou dog in heart, in suff'ring, build the dome
 " To share the jovial banquets : feasts indeed,
 " And feasts incessant are hereafter thine."

95

She spoke : and Erysichthon instant felt
 Her heavy hand avenging : hunger keen,
 Horribly strong and burning with fierce rage,
 Dry'd up his bowels and consum'd his frame.

Wretch that he was, enjoyment but increas'd
 Desire : his hunger was but fed by food !

100

Twice ten prepar'd him food, twelve slaves drew wine,
 For BACCHUS was his foe : since, who offends
 Dread CERES, must offend the God of wine.

From social banquets or the friendly feast

105

His parents, still devising each pretext

With

Ver. 103. *For Bacchus, &c.]* *Bacchus*, by Pindar called Παριδός, the *affessor* of *Ceres*, was worshipped together with her ; to him as well as her the invention of agriculture has been assigned ; *Ceres* is called in the *Orphic hymn* to her, *Εργασίας οὐρανος* ; all which Spanheim has observed, and which is easily accounted for, upon the observation made in the 1st note of this hymn, that *Liber* and *Ceres*, according to Virgil, are *duo lumina mundi*, the *Sun* and *Moon*, affessors, mutual operators in the productions of nature, and so the honour of one is necessarily

joined and connected with the honour and worship of the other. In the 123d verse we have an instance of the simplicity of the primitive ages, when Kings sons fed their fathers flock, and the chief of the people were not averse to pastoral employments. But this I only hint, numbers having already treated the subject so fully. In the 90th line, &c. we have an example of *retorting punishment*, which seems to have been of general usage ; to which allude these lines in *Shakespear's Lear*,

The

With painfulness of care, detain'd their son :

Him to Itonian PALLAS' sacred games

Th' Ormenidæ invite : His mother cries,

" To Cranon tribute to demand he went

110

" From hence on yesterday." Polyxo came,

Together with the fire to call the son

To her Actorion's nuptials : tears o'erflow'd

The troubled mother's eyes, while thus confus'd :

" Thee Triopas shall visit ; but my son,

115

" Nine days has groan'd beneath a deadly wound

" A boar's fell tusk on Pindus' mount infix'd."

Unhappy tender parent ! what excuse

Didst thou not feign ? to feasts did any call ?

Abroad was Eryfichthon :—to the mirth

120

Of sprightly nuptials ?—or the disc hath struck,

Or from his horse hath fall'n the luckless youth ;

Or

The Gods are just, and of our *pleasant vices*,
Make instruments to plague and punish us.

See the *Beauties of Shakespear*, vol. 2. p. 133.

" *Cujusmodi*, says Spanheim speaking hereof,
obvia utique in veteri ac novo fædere exempla :
sicut (ut hæc duo tantum, hic magis opportuna,
huc adducam) unum extat mulieris adulteræ,
cujus uterus quis maledictionis in pœnam dífrum-
pendus dicitur : Num. v. 21. & ad quem locum

ait proinde Theodoritus Quest. 10. in Numeros,
p. 146. t. 1. δι ω γας η αμαρτια, δια τετανη τη-
μωρα per quæ enim quis peccat, per ea punitur.
Alterum vero exemplum est ejulantis quotidie di-
vitis, Luc. xvi. 27. ac in ea etiam parte qua
plus deliquerat, itidem puniti, seu, ut de eo ait
Chrysostomus Serm. lxiii. in Divitem & Lazarum
p. 730. t. 5. την γηωσαν κολαζεται, δι της την γρο-
φω ελαφθανε. in lingua punitur, qua cibos acce-
perat.

Or numbers he his flocks in Othrys' dale.

Mean time within, the glutton banqueter,

Sequester'd, fed his hunger : still the more

125

His greedy maw devour'd, the more demand

His swoln infatiate bowels : where sinks down

Th' improfitable food, as rivers lost

In the voracious ocean's deep abyſs.

As waxen shapes, or snow on Mimas top

130

Before the mid-day Sun, so fast consum'd

His miserable form : till on the nerves,

The fibres and the bones were only found.

The mother wept, the tender sister plain'd,

His nurse, and each domestic wail'd his hap,

135

Lamenting : his grey hairs in piteous fort

While the old father tore, and thus pour'd forth

To unregarding NEPTUNE his sad soul :

“ Oh, falsely call'd my father—view this third,

“ This third from thee ! if from thyself indeed

140

“ And fair Æolian Canace I hold

“ My high descent : and yet this son of mine

“ Is made thus wretched ! Oh, that struck by PHOEBUS

“ My hands had to him paid the last sad rites !

“ But

- “ But now fierce hunger, all-voracious, fits 145
“ On his funk eye-balls : father, or avert
“ This fell disease, or take him to thyself
“ And feed the suff’rer : for no more my board
“ Its wonted hospitality affords :
“ The widow’d fields, the still, deserted stalls 150
“ Mourn their lost habitants : and ev’n the cars
“ Their very mules resign : a sacrifice

" His

Ver. 145. *But now, &c.*] Nothing can exceed the description which our poet gives of the miseries of this hunger to *Erysichthon*, and of the famine consequent upon it to his friends: this speech of his father's to *Nepturne* is very pathetic, and justly admired. What a view it gives us of the heathen Deities, who were not able to protect their immediate offspring from such horrors! The circumstances selected by *Callimachus* are apt and great; a particular, according to *Longinus*, of much art, and excellence, and highly serviceable to the sublime: not only an ox, but one dedicated to *Vesta*, and long preparing for her; not only a horse, but one fam'd for war, and victor in the course, fall victims to his hunger; and these consumed, the most disagreeable and offensive animals to the appetite are all devoured by him! I must just observe, that as the *ox* was always dedicated to, and a symbol of the *solar fire*, so this confirms what indeed wants little proof, that *Vesta* (as observed hymn to *Delos*, n. 441.) is no other than the *solar fire*: and so vice versa. As a full comment on this famine, &c. in *Callimachus*, I will give you *Ovid*'s description of the same matter, borrowed from our author, without doubt, tho' beautifully heightned.

The morning came, the night and slumbers past,
But still the furious pangs of hunger last;

But still the furious pangs of hunger last;

The cank'rous rage still gnaws with griping
pains,
Stings in his throat, and in his bowels reigns.
Strait he requires, impatient in demand,
Provisions from the air, the feas, the land ;
But tho' the land, air, feas, provisions grant,
Starves at full tables, and complains of want.
What to a people night in dole be paid,
Or viictual cities for a long blockade,
Could not one wolfish appetite assuage ;
For glutting nourishment increas'd its rage.
As rivers pour'd from ev'ry d^r flat shore
The sea insatiate drinks, and thirsts for more ;
Or, as the fire, which all materials burns,
And wasted forests into ashes turns,
Grows more voracious, a the more it prey'd,
Recruits dilate the flame, and spread the
blaze :
So impious *Erysichthon*'s hunger raves,
Receives refreshments, and refreshments
craves.

Food raises a desire for food, and meat
Is but a new provocative to eat.
He grows more empty, as the more supply'd,
And endless cramming but extends the void.

VERNON.

Ovid tells us, in the subsequent lines, that he offered also to prostitute his own daughter for support, as the reader will find by consulting the latter end of the 8th book of the *Metamorphoses*.

Y

“ His pious mother had for Vesta fed,
 “ The long well-pamper’d ox; the victor steed,
 “ Once glorious in the course and proud in war ; 155
 “ And ev’n domestic animals, become
 “ All victims to his raging appetite.”

WHILE ought the house of Triopas contain’d,
 His menial train alone the evil knew :
 But there exhausted all, when famine rag’d 160
 Thro’ the deep desert palace, sad to view
 Beside the public ways the suppliant fate,
 A monarch’s son ! and ruefully intreats
 The scraps and fordid refuse of each feast !

OH CERES, ne’er be foe of thine my friend. 165
 Nor under roof with me ! th’ unhallow’d wretch

Thy

Ver. 165. *Ob Ceres, &c.*] So in the sacred books we read, “ An unjust man is an abomination to the just, *Prov.* xxix. 27. And, Do not I hate them, O Lord, that hate thee ? And am not I grieved with those that rise up against thee ? I hate them with perfect hatred : I count them mine enemies, *Psal.* cxxxix. 21. I had rather be a door-keeper in the house of my God, than to dwell in the tents of wickedness, *Psal.* lxxxiv. 10.” Innumerable passages of the same sort are found in Scripture, and from this spring flowed all those notions of the antients concerning the pollution, &c. arising from the profane and enemies of the Gods : and hence the great indignation conceived against our Lord by the formal pharisaical Jews, for being under the

jame roof, eating and drinking with *publicans* and *sinners*.

Horace has a passage in his 2d ode, 3d book, immediately referring to these mysteries of *Ceres*, and the impiety of the man who profaned them by divulging their inviolable secrecy :

Eft & fideli, &c.

That treach’rous man, whose scoffing tongue
 betrays
Ceres’ mysterious rites and sacred ways,
 With hatred his loath’d presence I’d refrain,
 Nor shou’d one house or ship us two contain.
 J. B.

See the prophet *Jonah* chap. i.

*

Thy hate incurring, justly merits mine.

Ye virgins sing, ye women join the song,

“ Hail CERES, fertile mother, rich encrease,

“ And all-sufficing plenty are thy gifts.”

170

As to thy shrine four milk-white coursers bear

The sacred Calathus, so wheeling round

Still favourable, Goddess, lead along

The varying seasons, spring and summer clad

In milk-white robes, winter and autumn rich

175

With

Ver. 169. *Hail, &c.*] The reader will perceive that these are the same with the lines used at the beginning of the hymn, and make up part of the chorus sung by the women, which ends at the 180th line. Some of the external ceremonies are here allegorised and explained to us, so that we need search no further; the sacred mysteries none were to divulge. The *Calathus* was drawn by four *milk-white* coursers, because white is the emblem of the *stellar* as well as the *lunar* light: hence the swan dedicated to *Apollo*, hy. to *Apollo*, n. 94. hence the silver bow of *Diana*, hy. to *Diana*, v. 160. And because the *Sun* and *Moon* most exert their influence in the *spring* and *summer*, therefore it is observable, our author gives them, not *autumn* and *winter*, the epithet of *Aszur, white*. It is plain from *Callimachus*, that the custom of walking upon this occasion with their heads and feet bare and uncovered, was in attestation of their full dependence upon the deity they worshipped for bodily protection and defence. Some writers have supposed, that this very general custom amongst the Gentile idolaters of walking barefoot in their religious services, proceeded from God's command to Moses, *Put off thy shoes from off thy feet, &c.* Exod. iii. 5. “ Hence the *Dæmons*, says *Justin Martyr*, Apol. 2. p. 74. had their mimicry of requiring their priests to enter their

temples always *barefoot*: as the priests obliged their people also to do.” But our learned countryman *Niede* says, “ I am prone to think, that these words unto *Moses* gave not the first beginning unto it, but were an admonition only of the divine presence: thereby commanding the rite, then accustomed in places so hallowed: and that therefore it was rather as other religious rites, derived unto the *Gentiles* by tradition from the *Patriarchs* before *Moses*. See this learned writer's farther illustrations on this custom, lib. 2. of his works, § 3. p. 348. And certainly his opinion is confirmed by a great number of old profane authors, of whom it will be sufficient to mention only a few. According to *Jamblichus* (*de Vit. Pythag.* c. 18.) it was a rule in Pythagoras's rubrick or precepts for divine worship, Θυσεις ΧΩΡΑΝ ΑΝΤΙΠΟΔΕΤΟΝ, &c. *Discalceate, or pull off your shoes before you approach the sacred ordinances.* And so of *Apollonius*'s priest in *Valerius Flaccus*,

*Delius hic longè candenti veste sacerdos
Dicit & ad fluvios, & vincula solvere monstrarat
Prima pedum.*

Silius Italicus says of this, *E lege parentum PEG
NUDUS*, in the case of public calamity, &c. See *Bibliotheca Biblica*, vol. 2. p. 30.

With fruits ; and to the next preserve the year.

As with uncover'd head and naked feet

We trace the city, so from harms secure

May we possess our bodies ! Fill'd with gold

As women bear the sacred canisters,

180

With the bright ore so may our coffers fwell !

Far as the Prytaneum, let the pomp

By women not admitted to the rites

Most secret be attended : there receiv'd

And usher'd to the Goddess, by those dames

185

Most venerable, who thrice twenty springs

Have seen returning : and let those opprest

By

Ver. 179. *Fill'd with gold, &c.*] It is plain from hence, that these sacred *Auxæ*, or canisters, were filled with gold, as the *Calathus* or basket was filled according to the poet, *Spolis agrestibus, with the spoils and fruits of the field*: they confessedly contained the mysteries, and indeed we have different accounts of their contents: but from what our author says, all here seems plain enough; and, decyphered, these ceremonies say no more than this, “That as *Ceres* was the giver of corn and increase, so from thence proceeded the riches and wealth of man.” It is remarkable that a *Auxæ*, a sacred *Cista*, Canister, or whatever you chuse to call it, was used also in the ceremonies of *Bacchus*, which was surrounded with ivy, and drawn by a serpent, as is seen on some antient coins: now, this *Cista* or *Vampus* was common both to *Bacchus* and *Ceres*, *Libero* and *Liberæ*, as *Sparheim* observes. Moreover, the fifth day of the *Eleusinian* mysteries was called *Iaxæos*, *Iacchus* or *Bacchus*, from *Iacchus* the son of *Jupiter* and *Ceres*, who ac-

companied the Goddess in her search after *Proserpine*, with a torch in his hand: whence his statue always held a torch. How plain is all this mystery, when referred to nature, the *Sun* being ever the attendant of *Ceres*, the *Moon*, in her search after *Proserpine*, the vegetative part of nature? Archbishop *Potter*, in confirmation of this, vol. 1. p. 391. speaking of the officers used in the *Eleusinian* mysteries, says, “The *Hierophantes* had three assistants, the first of which was called from his office *Δαδεχος*, i. e. torch bearer, and to him it was permitted to marry. The second was called *Κηρεξ*, of whose office I have already given an account. The third ministered at the altar, and was for that reason named *Ομητωβωμων*. *Hierophantes* is said to have been a type of the great creator of all things. *Δαδεχος*, of the *Sun*. *Κηρεξ*, of *Mercury*; and *Ομητωβωμων*, of the *Moon*.”—So that however just this may be, which I don’t undertake to defend, yet we plainly see, they universally referred these things to nature.

By weight of years, by pregnancy or pangs
 Of soon-approaching child-birth, but attend
 Far as their feeble knees permit : on such 190
 CERES as richly will her blessings pour,
 As if they reach'd her temple ! Goddes hail,
 In concord and prosperity preserve
 This state : and from the fertile fields return
 Maturest plenty. Feed our flocks and herds ; 195
 Bring forth the corn, and happy harvests give ;
 And peace, fair peace support, that the glad hand
 Who sow'd may reap his labour's happy fruit.

ON

Ver. 197. *And peace, &c.*] Ceres is no Goddes without *peace*, war levels all her productions, her gifts then are destroyed, and she ceases to bleſs mankind. So that no wonder the poet prays to ſuch a Goddes for *peace*: It is observable that *Bacchus* too, or the *Sun* under this character, is applied to by the heathens for *peace*: nay, and is ſaid to *love it*.

Φιλεῖ δ' ὁλβιοδοτεῖφαν Εἰρήνην, καροτροφού Θεόν.

He loves *wealth-giving Peace*, a Goddes the nourisher of men, ſays *Euripides*: and on ſome antient coins we find *Peace* herſelf repreſented with the *inſignia* of *Ceres*, with ears of corn round her head, in her breaſt, and hand: to which *Tibullus* doubtless alludes, when he ſays,

At nobis pax alma veni, spicamque teneto.

Lib. 1. El. 10.

See *Spanheim*'s note. It hath been well obſerved, that the words following in our author, that the *glad hand*, &c. are agreeable to Scripture, and many profane writers. “ They ſhall

build houses and inhabit them: and they ſhall plant vineyards and eat the *fruit* of them, *Isai.* lxv. 2. Comp. *Amos* ix. 14. and *Ezekiel* xxxiv. 26.

Impius hæc tamen culta, &c.

Says *Virgil* in his first *Elogue*.

Did we for these barbarians plant and ſow,
 On these, on these our happy fields be- }
 stow ?

Good heav'n, what dire effects from civil
 discord flow ! }

DRYDEN.

Here are the reaſons why the poet begs the Goddes to give *peace*;

*Pace Ceres lœta eſt : & vos orate coloni
 Perpetuam pa.cem, pacificumque ducem.*

OVID. Faſt. lib. 4.

Of this we ſhall ſee more in the *Orphic hymn to Ceres*.

On me propitious smile, queen thrice ador'd,
Great empress, of all female pow'rs supreme !

200

Ver. 199. *On me, &c.*) *Callimachus* concludes his hymns with a prayer to the Goddesses *Ceres* for himself, ιησθι μοι, *be propitious to me*; *have mercy on me*. Ιησθητι μοι, the words of the publican's prayer in *Luke* xvii. 13. and this phrase Ιησθι μοι, was very common with the heathens. The poet honours his Goddess with very high appellations,

Τριάντα, μητή υπερστα Θεων.

Thrice adored, great queen of the Goddesses: which expression *Spanheim* thinks means no more than *great queen of the number of the Goddesses*: by a like manner of speaking with Διαγνωστιν, *sancta dearum*, &c. and yet he produces a remarkable passage from *Euripides*, where the poet calls her, Θεα απαντων αρχων, *Goddess the queen of all*; with remarkable similitude to our author. Hence she is always Μητη, *mother*, Δημω παραποτηπα, *Ceres the mother of all*, as in the

Orphic hymn to her, to which I refer the reader; observing lastly, that she was called τριάντα, *thrice adored, que ter votata audis* (says *Horace*) in reference to that threefold power of which I spoke, note 10. Hence in ode 22. lib. 3. *Horace* calls her *Diva triformis*, and *Virgil*,

Tergeminamque Hecaten, tria virginis ora
Dianæ.

Hence the old epigram,

Terret, lustrat, agit, Proserpina, Luna, Diana,
Ima, suprema, feras : sceptro, fulgore, sagittâ.

No wonder *Callimachus*, upon this view, calls her μητή υπερστα Θεων, *great queen of the Goddesses*; since into this power, as it seems, well nigh all the other Goddesses may be resolved, who are only parts and attributes of this *great triform Diana*.

End of the Hymns of CALLIMACHUS.

S E L E C T E P I G R A M S

AND THE

C O M A B E R E N I C E S

O F

C A L L I M A C H U S.

T H E

E N C O M I U M o f P T O L E M Y by T H E O C R I T U S,

A N D

S i x H Y M N S o f O R P H E U S

T O

J U P I T E R

D I A N A

J U N O

P A L L A S

A P O L L O

C E R E S.



S E L E C T
E P I G R A M S.

I.

FOR counsel sage to Pittacus the wise
With doubts perplext an am'rous youth applies :
“ Dread fire, two virgins covet my embrace,
“ The first my equal both in wealth and race :
“ In each superior shines the second fair :
“ Which shall I wed—where fix, oh tell me, where ?”
He spoke ; the sage, his footsteps faithful friend
Uprearing, cry'd, “ Lo those thy doubts will end,

“ Take

Selict Epigrams, &c.] I have given the reader a few of our author's Epigrams, as they are excellent in their kind, and as a specimen of the simplicity of the Greek Epigram : which we are to remember in its first original intent was no more than *πιγμα*, an *inscription*, “ *De bistoria Epigrammatis & origine tum rei tum vocis, hæc accepimus, consigilie antiquos statuis Desrum & heroum inscriptiones quajdam breves insculpere, qua πιγμα. & πιγματα nominobantur, &c.*” Thus Dr. Trap, in his *Praelect. Poeticae,*

Prael. 12ma; where the reader will find a complete dissertation on the subject. The word *Epigram*, and the species of poetry going under that name, rendered it necessary to obviate this, at the entrance of these little poems of our author, which *moderns* would rather call *indecipherous*, than *epigrammatical*. There is a remarkable passage quoted by Madam Dacier from the scholiast upon *Aeschylus*, which would almost incline one to believe, that this first Epigram of our author's was founded on a real story. The reader

“ Take their advice—” and pointed to the throng
 That urg’d the spinning top with smacking thong :
 Attentive to their words the youth drew nigh
 And oft, “ Take one, one equal,” heard them cry :
 Whence warn’d he fled the loftier beauty’s charms,
 And took the equal maiden to his arms.
 A choice like his in wisdom wou’d you make,
 So you, my friend, to wife an equal take.

II.

SA Y, honest Timon, now escap’d from light,
 Which do you most abhor, or that or night ?
 “ Man, I most hate these gloomy shades below,
 “ And that because in them are more of you.”

III.

reader will find it in the *Variorum* or *Grævius*’s edition of *Callimachus*. *Horace* speaks of the inequality of *Telephus* to secure his humbler *Phyllis* to himself,

Telephus
Non tux fortis juvenem.

OD. II. l. 4.

Virgil has this elegant simile on the boyish sport mentioned in the Epigram :

Ceu quondam, &c.

ÆN. 7. 378.

So the gay striplings lash in eager sport
 A top, in giddy circles, round a court :
 In rapid rings it whirls and spins aloud,
 Admir’d with rapture by the blooming crowd :

From ev’ry stroke flies humming o’er the ground,
 And gains new spirit as the blows go round.

PITT.

Martial has an Epigram (lib. 8. 12.) to the same purpose with our author :

You ask, why I refuse to wed,
 Good friend, a very weal’thy maid ?
 Because to my own wife, d’ye see,
 On no account I’d married be :
 For sure, unles inferior is the fair,
 The wife and husband never equal are.

Callimachus seems to advise rather more wisely than *Martial*: since, why men should marry equally, is plain and reasonable enough ; but why the wife should be *inferior*, is not easy to determine. See the *Chiliads* of *Erasmus*, p. 1146.

III.

A SHELL, bright VENUS, wonder of the sea,
 Fair Selenæa dedicates to thee :
 And the first tribute, which the maid cou'd give,
 Me, little Nautilus, dread queen, receive :
 Who o'er the waves, when blew propitious gales,
 With my own cable stretch'd my proper fails :
 “ My legs as oars extending on each side,
 “ Hence call'd a Polyp in my pearly pride : ”

The

Epigram III.] For the translation of this Epigram, and the remarks upon it, I am obliged to my worthy friend, that curious antiquary, *Maurice Johnson*, Esq; “ *Oppian’s description of this fish referred to by Mr. Pope in his Essay on Man,* ”

(Learn of the little *Nautilus* to fail,
 Spread the thin oar, and catch the driving
 gale)

may somewhat illustrate this Epigram.

Within a curious concave shell conceal’d
 There lies a fish, whose wond’rous form re-
 veal’d,
 The Polyp much resembleth ; rightly he’s
 A sailor call’d, by such as use the seas :
 Residing on the sand at bottom there,
 Yet rising sometimes to the open air :
 Seeking the surface quick reverts his shell,
 Left wat’ry weight his energy repel ;
 But soon as, *Amphitrite*, he can gain
 The wave superior in thy noisy main,
 Instant he turns himself and swims no more,
 If it seems as failing wafted tow’ds the shore :
 Stretches his limbs, like tackling some applies,
 With some the strain like busy oars he plies :

Expands his membranes as a gath’ring sail,
 (So spread our oars, and so we catch the gale)
 The Sun thro’ thinner medium views more fair,
 And for variety takes fresher air.
 But if o’er head the hov’ring osprey fly,
 Or other danger threaten, e’er too nigh
 The wary nautil strait with prudent speed,
 Draws in his tackle, weightier drops succeed,
 And filling save secure the subtle fish,
 Him sinking downward to his deep abyss :
 Hence were we told in hollow barks to fail,
 And learn to spread the oars, and catch the
 gale.”

Mr. Johnson refers to Dr. *Grew*, in his catalogue of the Royal Society’s *Allegatus*, and to *lithodendrus*, as in it full of any author, on this most curious article.

The subject of this Epigram, we are to observe, is the dedication of a *Nautilus*, taken in the island *Cos* by *Selenæa*, daughter of *Cleobis*, a nobleman of *Smyrna*, to *Pompeiius*, that is, *Arsinoë*, the mother of *Ptolemy*, who had divine honours paid to her, and was called *Hera*, *Zephyritis*, *Cypris*, &c. See *Egyptian Antiques*, &c. *Acac Locomium of Ptolemy*.

The cabinet of Arsinoë to adorn
 I to the Coan coast at length was borne.
 No more for me to skim the silent flood,
 O'er thy calm offspring, gentle Halcyon, brood :
 But be that grace for Clinias' daughter found ;
 The maid is worthy, and from Smyrna bound.

IV.

A YOUTH, who thought his father's wife
 Had lost her malice with her life,
 Officious with a chaplet grac'd
 The statue on her tomb-stone plac'd :
 When, sudden falling on his head,
 With the dire blow it struck him dead :
 Be warn'd from hence, each foster-son,
 Your step-dame's sepulchre to shun.

V.

IN sacred sleep here virtuous Saon lies ;
 'Tis ever wrong to say a good man dies.

VI.

Epigram IV.] For the translation of this Epigram I am obliged to my ingenious friend Mr. Dunccombe of Bennet in Cambridge; to whom the ladies are much indebted for his poem, greatly to their honour, of the *Feminad*.

VI.

WHAT mortal of the morrow can be sure,

So frail is man, and life so insecure ?

But yesterday we saw our living friend ;

And on the morrow to the grave attend :

A heavier loss hath never parent known,

For never parent had a better son.

VII.

WOULD God, no ships had ever crost the sea,

Then, Sopolis, we had not wept for thee :

Then no wild waves had tost thy breathless frame,

Nor we on empty tombs engrav'd thy name.

VIII.

Epigram VII. Would God, &c.] Horace greatly admires the hardiness of the man, who first put out to sea : his lines may give life to our author :

Illi robur & æs triplex, &c.

L. I. Od. 3.

Sure he who first the passage try'd,
In harden'd oak his heart did hide,
And ribs of iron arm'd his side.
Or his at least, in hollow wood
Who tempted first the briny flood ;
Nor fear'd the winds contending roar,
Nor billows beating on the shore ;

}

Nor *Hyades* portending rain,
Nor all the tyrants of the main.
What form of death could him affright,
Who unconcern'd, with steadfast sight,
Cou'd view the surges mounting steep,
And monsters rolling in the deep :
Could thro' the ranks of ruin go,
With storms above, and rocks below ?
In vain did nature's wise command
Divide the waters from the land,
If daring ships and men prophanè
Invade th' inviolable main,
Th' eternal fences overleap
And pass at will the boundless deep.

DRYDEN.

VIII.

WHOE'ER thou art, that to this tomb draw nigh,
 Know, here interr'd the son and sire I lie
 Of a **CALLIMACHUS**: illustrious name,
 By each ennobled, and renown'd in fame :
 The fire was glorious 'midst the warlike throng,
 The son superior to all envy fung :
 Nor is it strange, for whom the Nine behold,
 When young with favour, they regard when old.

IX.

OH Sun, said fam'd Cleombrotus, adieu,
 And from the rock himself triumphant threw :
 Not courting death, by burd'ning ills opprest,
 But reading Plato, his enlarged breast
 Long'd to partake his soul's immortal rest.

X.

TO Violanta constant love
 Fond Callignotus sighing swore :
 He vow'd that none his heart shou'd move,
 His heart, that ne'er shou'd vary more.

He

Epygram VIII.] See the account of the author's life

He swore indeed : but oaths, they say,
 Which languishing young lovers swear,
 To heav'n did never make their way,
 Cou'd never reach immortal ear !
 For now he burns with other fires,
 And wretched Violanta scorns,
 Who, while new love his heart inspires,
 Unnoted quite complains and mourns.

XI.

SHORT was the time on thee, O earth, I spent,
 With little blest, and yet with that content :
 Friend to no crimes, to no good man a foe,
 I come : nor you, ye pow'rs, that rule below,
 If sanction ever to a crime I gave,
 Be just ; nor, earth, lie light upon my grave.

XII.

EPICEDES, defying frosts and snows,
 Hunts o'er the mountains and his game pursues :

But

Epigram X. He swore, &c.] So Tibullus says,
Perjuria ridet amantum
Juppiter, & ventos irrita ferre jubet.
Jove laughs at lovers perjuries,
And gives them to the winds.

Epigram XII.] Horace, in his first Ode,
speaks of this particular ;

The hunter does his ease forego,
 And lies abroad in frost and snow,
 Unmindful of his tender wife,
 And all the soft delights of life, &c.

See *Horace's Odes, &c.* by eminent hands. Poets
 and lovers all agree, that *The fruit that will fall
 without shaking, is by far too mellow.*

But give him, what you will, already slain,
 The game he scorns, and sends it back again :
 Such is my love : I court the fair that flies,
 But easy conquests with proud scorn despise.

XIII.

CALLIMACHUS takes up this part of earth,
CA man, much fam'd for poesy and mirth.

XIV.

TH E Lyctian warriour, Goddes, gives to you
 His empty quiver and his useles bow ;
 His arrows he hath given to the foe !

XV.

HALF of my life I yet posses,
 The other half is flown :
 To love or death—I cannot gues,
 But certainly, it's gone.

Ah

Epigram 15.] Q; Catu'us, an old Latin poet, hath elegantly imitated (I might say, translated) this little poem of our author's;

*An fugit mi' animus, credo, ut solet, ad Theotimum
 Devenit; sic est; perf' gium illud habet.
 Quid si non interdixem ne illum fugitivum?
 Mitteret ad se intro; sed magis ejiceret?
 Ille' quo' situm. Ferumne ipsi teneamur
 Formido. Quid ag? Da Venu' confilium.*

I doubt not, but the *English* reader will readily pardon my applying these love stories to the ladies, rather than boys, as in the original, in the love of whom we surely can see nothing but what is shocking, detestable, diabolical: and must with sorrow behold the gross state of the heathens, who could think such a practice so honourable as to be renowned in *song*!

Ah me, I fear to that lov'd maid
 The fugitive draws nigh,
 From whom so frequently I bade
 The flutt'ring fool to fly :
 For well alas—too well I know,
 What usage there 'twill prove :
 In scorn return'd, beset with woe,
 And murder'd half with love !

XVI.

WHEN Archestrata, beauteous fair,
 First rose upon my sight ;
 I saw no mighty charms in her,
 And thought her beauty light :
 I said—(and troth I thought it true,
 When Nemesis, quite raging,
 Observ'd my words, and book'd them too)
 “ She was not so engaging.”
 But quick in vengeance of my scorn,
 A sudden change I prove :
 And as again I gaze, I burn,
 And all my soul is love !

A a

Shall

Shall I for this affront appease
 The maid or Deity ?
 Ah, fair one, thee cou'd I but please,
 What's Nemesis to me ?

XVII.

On BERENICE the wife of PTOLEMY.

FO U R are the Graces, with the former three
 Another lately has obtain'd a place :
 In all things blest, bright Berenice, thee,
 Without whose charms the Graces have no grace.

XVIII.

WH O E ' E R thou art that on the desart shores,
 Leontichus has found, he lays to rest ;
 While his own life of peril he deplores,
 With sweet repose, oh never, never blest :
 Condemn'd to travel o'er the watry plain,
 And, like the corm'rant, rove about the main.

C O M A

Epigram XVII.] There is an Epigram in the *Anthologia*, exactly similar to this ;

Ἄσ χαρίτες τρεις εἰσὶν οὐ δη μία ταῖς τρισὶ κεῖναις;
 Γεννηθῆσ, οὐ' ἔχωσεν αἱ χαρίτες χαρίτα.

Epigram XVIII.] For a pleasing commentary on this, read the beautiful 28th Ode of the 1st book of *Horace*.

C O M A B E R E N I C E S :

O R,

The L O C K o f B E R E N I C E.

—*The tresses Ægypt's princess wore,
Which sweet Callimachus so sung before.*

PARNELL.

H E, who with curious and enlarged eye
Survey'd the splendid glories of the sky ;
Who found how stars to rise and setting run,
How shades obscure the brightness of the Sun :
At certain times how certain stars decay ;
And how soft love from her aërial way

5

Wheels

Coma Berenices, &c.] The original Greek of this poem is lost, and what we now have is only a translation of it in Latin by *Catullus*: it is generally esteemed very excellent, its politeness and elegance being much admired. *Vossius* says, *Iux elegantius carmen Ronano sermone scriptum*. Dr. *Bentley* has collected what remains of the Greek, which the learned reader will find, vol. i. p. 434. of *Grævius* his edition of our author. There are very many critical enquiries concerning the Latin version, which I do not think myself obliged to consider: as my intention is only to give the reader a translation, as near the sense as we can be supposed to come: Critics will find room enough to exert their faculties and

display their acumen by consulting *Vossius*, who hath given an edition of *Catullus*: after considering their several remarks, I have endeavoured to express what appeared to me the author's true meaning.

Ver. 6. From her aërial, &c.] *Gyro aërio*—“ We may learn from hence (says a learned friend) that the antients, contrary to the opinion of modern philosophers, imagined that the air was extended thro' the celestial regions, as far as, or perhaps beyond the fixed stars. Thus *Horace aérias tentasse domos, &c.* See also *Tully de Nat. Deorum*, lib. 2. Perhaps this notion might be founded on the original revelation. *Vid Gen. i. 17. and Mar. ver. 6.*

Wheels gentle Trivia, in her nightly charms,
 To stolen pleasures and Endymion's arms :
 ME, that same Conon, in the skies survey'd
 The shining Lock from Berenice's head : 10
 Which fond she promis'd to the pow'rs above,
 What time, her hands uprais'd, with heav'n she strove,
 For her dear king, just happy in her love,
 To battles hurried, and severer fights,
 From softer wars, and hymeneal rites. 15

Is VENUS, then, to other loves so true,
 To virgins only, and to brides a foe :
 And feign'd or real are those sighs and tears,
 Which damp the parent's bliss with tender fears ?
 Which, when approaching to the nuptial bed, 20
 The blushing virgins in abundance shed ?

In

Ver. 12. *Her hands uprais'd, &c.] Proten-dens brachia.*—Upon which the same ingenious friend remarks, “ This part of religious worship, though so often mentioned by the heathen writers, is generally quite overlooked by commentators, or but lamely accounted for. The origin of it seems to be this. The hand is, no doubt, a very proper emblem of power in general. Hence the hand in Scripture is frequently ascribed to God as well as the eye and ear ; hence ἐπεχειρεων, and such words derived from χειρ, are used in Greek for all attempts bodily and mental, and hence manus in Latin for power and force of any sort. See Littleton's Dictionary. When therefore the heathens lifted up their

hands, as an act of religious worship, which was generally performed (as in the passage before us) when they prayed for deliverance from danger or adversity, they did by that emblematical action express their belief that their Gods had power to deliver them, or that they had no power to help themselves but what was derived from them. Thus Æneas in a storm is described by Virgil, *duplices tendens ad fidera palmas.* The reason why they held their hands upwards rather than downwards, or in any other particular posture, was, because the heathens universally worshipped either the heavens themselves, or some intelligencies resident therein.

In troth those tears by no means are sincere :
And those soft sighs, the sighs of hope, not fear :
So taught experience, when I heard my queen,
True virgin-like, in tim'rous sort complain :
When furious rush'd the bridegroom to her arms,
Love's war to wage, and spoil her virgin charms.

BUT you, whate'er your maiden sighs might say,
Sincerely wept your husband torn away :
And on your lonely pillow truly shed
A flood of sorrow for your lover fled :
What anxious fondness then your bosom prov'd,
How much you languish'd, and how much you lov'd !
Where then, my queen, was all that courage flown,
Which Berenice from a child had shown ?
And quite forgot was that illustrious deed,
By which you mounted the imperial bed :

Greater

Ver. 22. *In troth, &c.*] Similar hereto is what our soft poet *Rowe* delivers in his *Fair Penitent*.

The virgin bride who swoons with deadly fear,
To see the end of all her wishes near :
When blushing from the fight, and publick
eyes,
To the kind covert of the night she flies :
With equal fire to meet the bridegroom moves,
Melts in his arms and with a loose she loves.

Ver. 36. *That illustrious deed, &c.*] The act of courage, and the *bonum facinus* here alluded to, is thus recorded by *Higinus*, in *Poetica Astronomica*, c. 24. "There are other seven stars at the tail of the lion placed in a triangle, which *Conon*, a mathematician of *Samos*, and *Callimachus* the poet call the *Lock of Berenice*; for when *Ptolemy* married *Berenice*, his sister, the daughter of *Ptolemy* and *Arsinoe*, a few days after their nuptials he was called to war in *Asia*, upon which *Berenice* vowed, that if he should

Greater than which no female ever dar'd,
As meed more happy never female shar'd ?

BUT when about to part, what words you spoke, 40
 From your soft lips what love enamour'd broke ?
 How oft you sighing told your doubts and fears,
 And dew'd his hands with kisses and with tears ?
 What God cou'd change you thus ? or was it hence,
 That with each other lovers ill dispense ? 45
 'Twas then you made a solemn vow to heav'n,
 " Shou'd to your arms your prince again be giv'n,
 " That I lov'd Lock, with blood of goats, shou'd prove
 " A willing present to the pow'rs above."
 They heard your vow, and quickly to your arms 50
 Restor'd your hero with encrease of charms,
 His cheeks fresh flush'd with victory's bright glow,
 And Asia's laurels verdant on his brow !

For

return victorious, she would cut off this lock : which happening agreeable to her vow, she placed the condemned lock in the temple of *Venus Arsinoë Zephyritis* : which the next day was not to be found. Hereupon *Conon* the mathematician designing to get into the king's good graces, said, that the lock was seen placed among the stars, and accordingly shewed these seven stars, which he pretended to be the lock. Some, with *Callimachus*, have said, that this

Berenice was used to breed horses, and send them to the *Olympic* games. They moreover add, that *Ptolemy*, the father of *Berenice*, being terrified by the multitude of his enemies, sought safety by flight : upon which his daughter, as she was often used, leaped upon an horse, marshalled the forces, killed very many of the enemy, and put the rest to flight . for which action *Callimachus* here calls her of good courage and magnanimity."



For this your vow discharging, 'midst the host
Of heav'n, I gain'd an honourable post !

55

FROM your dear head unwilling I withdrew,
Unwilling—swear I by that head and you :
Who swears in vain shall dreadful vengeance feel ;—
But what, what's equal to all-conqu'ring steel !
By that o'erthrown, the mightiest mountain lay, 60
O'er which bright Sol directs his fiery way :
By that great Athos felt the rushing flood
Bear thro' its parted sides the Persian crowd :
And when sharp steel can such dread force subdue,
Ah, what can Lady's Locks defenceless do ? 65
Perish, good God, dire steel's destructive race ;
And him, who first dare earth's dark bowels trace,
So fell a mischief from its seat to bring,
And handle such a hard death-doing thing !

65

As

Ver. 59. But what, &c.] Mr. Pope, in his *Rape of the Lock*, has the following lines, *Cant. iii.* v. 171.

What time wou'd spare, from steel receives
its date,
And monuments like men submit to fate :
Steel cou'd the labour of the Gods destroy,
And strike to dust th' imperial tow'rs of Troy.

Steel cou'd the works of mortal pride confound,
And hew triumphal arches to the ground !
What wonder then, fair nymph, thy hairs
Should feel
The conqu'ring force of unresisted steel ?

In the 61st line I follow Dr. Bentley's interpretation, which appears indisputably right.

As my hard hap, from my companions torn,70
 My sister Locks in friendly sorrow mourn,
 Flutt'ring his airy pinions thro' the skies,
 Adown the gently-breathing Zephyr flies :
 (The gentle Zephyr from great Memnon springs,
 And bears Arsinoë's mandates on his wings :75
 He took and bore me thro' the realms of air,
 To the chaste bosom of that virtuous fair,
 Whom VENUS licens'd her own name to bear.}
 For such was Zephyritis' kind intent,
 When thus her winged messenger she sent,80
 To those sweet shores, where once delighted rov'd
 Her beauteous daughter with the nymphs she lov'd :
 That not amidst the starry track alone
 Shou'd brightly glitter Ariadne's crown :
 But that we too, the heav'n-devoted hair,85
 With golden lustre might adorn the air.
 From ocean wet, by her kind aid I rise
 To the great temple of the Gods, the skies,

And

Ver. 74. *Arsinoë, &c.*] See Epigram 3d. and the Encomium of *Ptolemy*.

Ver. 86. *From Ocean wet, &c.*] As departed souls before they could arrive at the *Elysian*

Fields, or coelestial mansions, were supposed to pass through the ocean, so *Callimachus* feigns the *Lock of Berenice* to have been carried to the heavens wet with the ocean's waters. *Vossius*.

And by her guidance to my place repair,

Amidst the stars to shine a fellow star.

90

Just by the Virgin and the Lion plac'd

I lead the slow Bootes to the west,

Who tardy rolls along his lab'ring wain,

And scarce, tho' late, slow sinks into the main.

BUT tho' such honour and such place is mine,

95

Tho' nightly prest by Gods and feet divine :

'To hoary Tethys tho' with light restor'd,

These—let me speak,—and truth defend the word :

Thou too, Rhamnusian virgin, pard'ning hear,

For I must speak ; since neither force nor fear

Can make me cover what I so revere :

Not tho' enrag'd the pow'rs on high shou'd rise,

Revenging tear and hurl me from the skies !

All these—bear no proportion to the pain

Of fatal final absence from my queen.

105

With whom while yet an unexperienc'd maid,

I shar'd such unguents, on her lovely head !

HASTE, happy maids, whom Hymen's bonds have join'd,
To the dear choice and partner of your mind,

In box of alabaster grateful bear

110

The pleasing gifts to BERENICE's hair :

Before your trembling hands withdraw the vest

From the soft beauties of your throbbing breast,

Such gifts alone let chaster matrons pay ;

But be th'adultress and impure away :

115

Their impious presents let the dust receive,

I scorn the wretches, and each boon they give !

But you, ye virtuous, as with duteous care

Your queen you honour, and her Lock revere,

Concord and peace shall ever smile around,

120

And all your days with faithful love be crown'd !

You too, my queen, when VENUS shall demand,

On solemn feasts due off'rings from your hand ;

When, lifting up to heav'n your pious eyes,

Bright on your view your once lov'd Lock shall rise ;

125

Then let sweet unguents your regard expres,

And with large gifts, as you esteem me, bleſſ !

Ah, why, amidst the stars must I remain ?

Wou'd God, I grew on thy dear head again !

Take

Take heav'n who wou'd, were that wish'd pleasure mine, 130
 Orion's self might next Hydrochous shine !

Ver. 131. *Orion's, &c.]* “ I wish, saith the *Lock*, I might be restored again to the head, whence I was taken ; *Orion* then for me might be next *Hydrochous*, although now so remote from each other ; and I cared not, if the whole order and situation of the heavens were inverted, so be I were restored to my former place. *Orion* is joined with *Hydrochous* very properly, since the one is esteemed no less rainy than the other ; as much as to say, that regarding not the heaven, this *Lock* could very readily permit, that the two most watry constellations should be joined together, that all things might again perish in a deluge, if it could only be reunited to its beloved head. *Veffus*.

I give Mr. Pope's conclusion of his *Rape of the Lock*, as an agreeable illustration of our poet :

But trust the Muse, she saw * it upwards
 rise,
 Tho' mark'd by none but quick poetic eyes :
 (So *Rome*'s great founder to the heav'ns withdrew,
 To *Proculus* alone confess'd in view.)
 A sudden star it shot thro' liquid air,

And drew behind a radiant trail of hair,
 Not *Berenice's Lock*'s first rose so bright,
 The heav'ns bespangling with dishevell'd light.
 The Sylphs behold it kindling as it flies,
 And pleas'd pursue its progres' thro' the skies:
 This the *Beau-monde* shall fram the mall
 survey,
 And hail with music its propitious ray :
 This the blest lover shall for *Venus* take,
 And send up vows from *Rosamonda's* lake :
 This *Partridge* soon shall view in cloudless
 skies,
 When next he looks thro' *Galileo's* eyes :
 And hence th' egregious wizard shall foredoom,
 The fate of *Louis*, and the fall of *Rome*.
 Then cease, bright nymph ! to mourn thy
 ravish'd hair,
 Which adds new glory to the shining sphere !
 Not all the tresses that fair head can boast,
 Shall draw such envy as the *Lock* you loft.
 For, after all the murders of your eye,
 When, after millions slain, yourself shall die :
 When those fair Suns shall set, as set they must,
 And all those tresses shall be laid in dust,
 This *Lock* the *Muse* shall consecrate to fame,
 And midst the stars inscribe *Balinda's* name.

* The *Lock*.

THE
ENCOMIUM OF PTOLEMY,
BEING THE
XVII Idyllium of THEOCRITUS.

WITH Jove begin, and end the song with Jove,
Ye Muses, wou'd ye of immortals sing
The best, the greatest : if of mortals, first,
And midst, and last, let PTOLEMY adorn
The sacred song ; for he of men is noblest.

5

Heroes.

The Encomium, &c.] The following piece is as remarkable an instance, as can well be produced, of the amazing lengths to which flattery and adulation may carry men. We see the *father*, *mother*, and their *son* also, by the address of our poet, enrolled amongst the Gods: but to say the truth, the whole blame must not be thrown upon *Theocritus*, since this *deifying* of these venerable *personages* was a publick act: and as such, gives us as good a picture of *natural religion* as can be desired, shewing in very glaring colours, what were its effects and power even amongst the most polite and civilized people!

Vet. 4. *Him first, &c.*] Milton, in his most

beautiful hymn, *Par. Loft*, b. 4. ver. 165, has imitated and greatly improved our poet:

On earth join all the creatures to extol
Him first, him last, him midst, and *without*
end!

and I cannot but recommend the conclusion of that hymn; a comparison of which, with all that ever heathen poet wrote in the same way, will shew the manifest superiority of the *British Bard*:

Hail *universal Lord*, be bounteous still,
To give us only good: and if the night
Have gather'd ought of evil, or conceal'd,
Disperse it, as now light dispels the dark.

Heroes, of race immortal, erst obtain'd
 Wife bards, their glorious actions to record :
 But thou, my Muse, for well thou know'st to sing,
 Shalt hymn illustrious PTOLEMY : and hymns
 Are of the Gods themselves the honour'd meed. 10
 To Ida's top approach'd with forests clad,
 Amidst such plenty hesitating looks
 The woodman round, where first to fix the blow :
 So, where shall I begin ? Ten thousand themes
 Of praise at hand to crowd th' applauding verse,
 Wherewith the Gods have crown'd the best of kings,
 Ev'n from his ancestors ! Like LAGIDES,
 Those mighty plans, which other mind than his
 Cou'd ne'er have form'd, where other cou'd be found
 Nobly to execute ? Him the fire of Gods 15
 Hath equal'd with th' immortals, and in heav'n
 A golden dome bestow'd : near which the wife
 And

Ver. 11. *To Ida's, &c.*] In an elegy on the death of the *Prince of Wales*, I alluded to this beautiful simile,

In deep suspense such solemn scenes around
 I stand, where first to touch the lyre of woe :
 As leaning on his ax, where trees abound,
 The woodman doubts where first to fix the
 blow.

Ver. 22. *The wife, &c.*] I read in this place *ανθοράτας*, with Heinlius and Casaubon. Horace pays the same court and adulation to *Augustus*, whom he makes an *officer* with the Gods, and a partaker of their jo'ial banquets ; which *Thes- critus* tells us, his hero's father *Ptolemy*, as well as that great *destroyer* *Alexander*, were;

Hoc

And dread destroyer of the Persian race
 Holds social habitation : opposite
 Of firmest adamant compact, the dome 25
 Of fam'd Alcides stands : he, as he shares
 With heav'n's blest habitants the joyous banquet,
 Triumphs his great descendants to behold
 From mortal coil set free, by Jove's high gift
 Drawing æthereial air, and Gods like him : 30
 For from Alcides both descend : and hence
 When satiated with nectar's od'rous juice,
 Their father to fair Hebe's bed retires,
 This takes his bow and quiver ; that, his club,
 Rugged with pointed knots ; and these they bear 35
 Before their fire, conducting Jove's great son
 To his immortal wife's ambrosial bed.

How bright above the wifest of her sex
 Illustrious Berenice shone : the pride
 And glory of her parents ! VENUS' self, 40
 With

Hac arte, &c.

B. 3. Od. 3.

Such were the godlike arts that led
 Bright Pollux to the blest abodes :
 Such did for great Alcides plead,
 And gain'd a place among the Gods :

3

Where now *Augustus* mix'd with heroes lies,
 And to his lips the nectar bowl applies :
 His ruby lips the purple tincture show,
 And with immortal stains divinely glow !

DRYDEN'S *Miscell.*

With her own soft and rosy fingers fill'd
 Her odorif'rous snowy breast with love !
 And hence 'tis said, no woman ever pleas'd,
 Her raptur'd husband, as this beauteous bride
 Her royal PTOLEMY : and, blest in love, 45
 With more than equal fondnes s she returns
 His tenderest affection : to his sons
 Hence in full confidence the prince resigns
 The weight of cares and kingdoms, and retires
 With love transported to her arms of love. 50
 Ere on forbidden joys rove the wild thoughts
 Of faithles wives, by no affection bound :
 Num'rous their progeny, but none can shew
 The face and features of the hapless sire !

Fair

Ver. 50. *With love, &c.*] Let us hear Milton's most beautiful description of *conjugal* love, which may be perhaps the best commentary on our author :

Hail wedded love, mysterious law, true source
 Of human offspring, sole propriety
 In paradise, of all things common else.
 By thee adul'trous lust was driv'n from man,
 Among the bestial herds to range : by thee
 Founded in reason, loyal, just and pure,
 Relations dear, and all the charities
 Of father, son, and brother first were known.
 Far be't, that I shou'd write thee sin or blame,
 Or think thee unbefiting holiest place,
 Perpetual fountain of domestic sweets,
 Whose bed is undefil'd and chaste pronounc'd,

Present or past as saints and patriarchs us'd !
 Here love his golden shafts employs, here lights
 His constant lamp, and waves his purple wings,
 Reigns here and revels : not in the bought smile
 Of harlots, lovelets, joylets, unindear'd,
 Casual fruition : nor in court amours,
 Mix'd dance, or wanton mask or midnight
 ball,
 Or serenade which the starv'd lover sings
 To his proud fair, best quitted with disdain.
 There lull'd by nightingales embracing slept,
 And on their naked limbs the flow'ry roof
 Show'r'd roses, which the morn repair'd. Sleep
 on,
 Blest pair ! and oh, yet happiest, if ye seek
 No happier state, and know to know no more !
 PAR. LOST. b. 4. ver. 750.

Fair VENUS, all-excelling, beauty's queen,

55

She was thy care : and 'twas from thee alone,

That Berenice pass'd not o'er the flood

Of baneful Acheron : her the Goddes caught,

Or ere sh' approach'd the stream, where gloomy stands

The melancholy porter of the dead :

60

And in her temple placing, to partake

Her own high honours gave : to mortals kind,

Hence breathes she gentle loves, and pleasing cares

Thro' each glad votary's enamour'd breast.

To mighty Tydeus fair Dcipale

65

Great Diomed, dread thunderbolt of war,

Brought forth : to Peleus beauteous Thetis gave

Warlike Achilles : but to PTOLEMY

A PTOLEMY, illuſtrious as his fire,

Fair Berenice bore : the new-born babe

70

From his glad mother favour'd Cos receiv'd :

For there the queen Lucina's aid invok'd :

Benign the Goddes came, and o'er her limbs

Diffus'd a soft insensibility :

And

Ver. 71. *Cos, &c.*] For this whole passage, see the hymn to *Dels*, ver. 208, and following, and also ver. 359, & seqq. *

And thus the son was born, so like the fire.

75

Cos saw, and all her cliffs with songs of joy

Resounded : in her arms she held the babe,

“ Be born, blest infant, she began, be born :

“ Nor with less honour dignify my isle,

“ Than her Apollo, Delos ; let the mount

80

“ Of Triopus, and neighb’ring Dorians, share

“ No less renown from thee, than from the God

“ Rhenæa, neighb’ring to his native isle.”

She spoke : on high the eagle, bird of Jove,

Thrice from the clouds resounding clapp’d his wings,

85

Auspicious omen of the thund’ring God :

Kings are the care of Jove : and whom first-born

His eye indulgent views, pre-eminence

Attends, with copious blifs : wide o’er the sea,

And wide o’er earth unbounded roams his power !

90

ON nations numberless great Jove pours down

His fertile show’rs and full increase : but none,

Ægypt, can vic in plenteousness with thee ;

Thy rich glebe mellow’d by th’ o’erflowing Nile ;

Nonc

Ver. 84. *Eag’le, &c.*] See hymn to *Jupiter*, 124, &c. of the same hymn ; and also hymn to ver. 107, and note ; and for the next lines, ver. *Apollo*, ver. 41, and note.

None boasts such num'rous cities : and o'er all

95

Sole monarch reigns great PTOLEMY : his sway

O'er the Phœnicians, Syria's, Lybię's sons,

Arabia and the tawny Aethiop,

Extends : Cilicia's war-delighting race,

Pamphylians, Lydians, and the Carians own

100

His universal pow'r : the Cyclades

Confess the monarch : for the spacious sea

His warlike fleet commands ; the best that fails

Old Neptune's wide domain : to PTOLEMY

Sea, land, and barrier floods submissive bow !

105

Around him troops of horse and spearmen crowd

Clanging their arms, a terror to the foe.

In opulence all monarchs he exceeds,

Such tributes daily to his heap immense,

A boundless Ocean, flow : his people ply

110

Secure

Ver. 95. *None, &c.*] There is a most awkward embarrassed description in the original, which I will subjoin, of the number of cities in *Ægypt*; but as I found it far exceeded my poetical capacity to give it any tolerable English drefs, I chose to take the number in the gros; and I doubt not of having the reader's free leave :

*Tpeis μεν οι πολιῶν εκαπονταδες ενδεμηταί,
Τpeis δ' αρα χιλιαδες τρισσαις επι μυριαδεσσι,
Δοιας δε τριαδες, μετα δε σφισιν ενδεκαδες τρεις.*

The scholiast adds, *Οὐα γαρ παταὶ αἱ πόλεις τρισμηται, τρισχλαιαι, τριακοντα τρεις.*

Ver. 102. *For the spacious sea, &c.*] Waller, in his poem to the king on his navy, says,

Where'er thy navy spreads her canvas wings,
Homage to thee, and peace to all she brings,
The French and Spaniard when thy flags appear,
Forget their hatred, and consent to fear, &c.

See the whole poem.

Secure their occupations : Nilus' banks
 No hostile footsteps tread ; nor warlike din
 Disturbs the peaceful village : on the shore
 Ne'er from their vessels leap invading foes
 The flocks to plunder, and lay waste the plains.

115

Such is the influence of a prince like thee,
 Such is the terror of thy warlike name,
 Oh PTOLEMY ! Thou all thy father's rights
 Art strenuous to assert : (as well beseems
 Good kings :) and not less zealous to acquire
 New glories of thy own. Not unemploy'd
 Lies in his splendid donie the glitt'ring ore,
 Like that on India's plain by lab'ring ants
 Fruitless amass'd : full royally he gives

120

To the bright temples of the Gods, first fruits,
 And noblest presents numberless : to kings
 Less pow'rful and less opulent than he
 Much he bestows, and much to friendly states ;
 And much, much more to his illustrious friends.

125

Is there a bard, well skill'd in sacred song,
 Who unrewarded from our prince descends,

130

And meets not favours equal to his worth ?

Munificence like this, great PTOLEMY,

Hath charm'd the Muses prophets to resound

Thy fame in song immortal : what reward

135

Than this more excellent, for pow'r and wealth

To gain the stamp of worth, and honest fame

Midst all mankind ? This, this th' Atridae have :

When all the plunder of old Priam's house

And all their mighty wealth is lost in night,

140

And buried in oblivion's greedy grave !

OF PTOLEMY's fam'd ancestors, like him

None in their father's footsteps trod so close,

And o'er them rose so nobly : high he rear'd

The fragrant temples to his parents honour :

145

Where

Ver. 142. *Of Ptolemy's, &c.]* I have given what appears to me the true sense of this passage, agreeable to the interpretation of *Heinsius*, who seems to explain it very rightly ; the custom to which the poet alludes must be referred to, completely to understand his meaning ; It was an usual contest ; wherein the antagonist used to place his *right foot* in the left footprint of the person with whom he contended, and so with his *left foot* touch the *right footprint*, which if he could exceed, the usual expression was, *Ἐπιβείκα σὺν*,

3

Ἐπιβείω ἐπι, I have stepped over you, I am beyond you ; to this *Theocritus* alludes when he says, that *Ptolemy* trod *close* in his father's *footsteps*, and *rose over them*. *Στειβόνες Καλύπτει* what I render *close*, is *επιβεία κοντή*, yet warm in the *dyft*, or yet new and *jyst made*, like the *footsteps* of the contending parties, as observed before. For further information herein, if the reader desires it, he is referred to the notes of *Casanova* and *Heinsius*.

Where form'd of gold and ivory he plac'd
 The new divinities : henceforth invok'd
 The guardians and protectors of mankind.
 There on the hallow'd altars, red with blood
 Of victims, as the mighty months roll round,
 The fatted sacrifice the monarch burns,
 He and his lov'd Arsinoë : than whom
 No fairer woman in a happier bed
 A greater spouse embraces : there improv'd
 The nat'r al tye, with double warmth she loves
 The brother and the husband : so the race
 Immortal of great Rhea hold above
 Their sacred nuptials : where the blushing maid,
 From whose bright hands perfumes distil their sweets,
 Ambrosial Iris decks one od'rous bed
 For Jove, and Jove's lov'd sister and his wife !

HAIL royal PTOLEMY ! equal to the race

Of

Ver. 146. *Of gold and ivory, &c.*] See that fine account of the vanity of idols, and idol-

makers, related in the 44th chapter of *Iliadis* from ver. 9 to ver. 20.

Of god-born heroes, thee the Muse extols :

And what she sings, if prescient ought, shall prove

Not unacceptable to future times.

165

HAIL, and increase of virtue ask of Jove !

Ver. 163. *Thee the Muse, &c*] These old poets seldom entertained any flender opinions of themselves ; they were not wanting in pronouncing their own merits, and prophesying their own fame. Our poet gave us a specimen at the beginning, which I have put into as modest terms as was allowable ; but this last is a bolder strain, and you see the poet was no false prophet. *Ovid's* boast at the end of his *Metamorphoses* is well known, as is that of his bro-

ther *Horace*, both of which defied their *God* and all his *malice*, to destroy their works, and the monuments more durable than brafs, which they erected to their own honour and immortality. Though this may give us no unfavourable idea of the excellence of those works which have indeed so defied the *anger* and power of their *Jupiter* ; nay, and even outlived *him* ; yet I am afraid it will never afford us any very favourable one of the *humility* of the authors.

Six

Six H Y M N S of O R P H E U S

T O

J U P I T E R
J U N O
A P O L L O

D I A N A
P A L L A S
C E R E S.

G E N E R A L O B S E R V A T I O N S.

THAT these hymns were written by the antient poet and lawgiver *Orpheus*, is believed, I suppose, by no man of any reading: but, that they are extremely antient (if not the most antient remains of *Greece*) is on the other hand doubted, I imagine, by no man of learning. They shew us most clearly, what the idolatry of the heathens was, and in the most satisfactory manner, demonstrate that the Deities they worshipped, were no other than the powers and parts of nature: I have subjoined these six, as corroborating evidences of the general remarks made in the foregoing notes: and these notes, together with a general key given, will be a sufficient explanation of them. I had prepared large remarks upon them for the press, but upon observation that my work was already swelled beyond the determined number of sheets, I found myself obliged to withdraw them: It would give me no small satisfaction to see any man of learning and genius attempt a full explanation of these most curious pieces, a work which must reflect honour upon the performer, though it would require no small abilities to accomplish. I can recommend to the reader no better method of acquiring a complete understanding of these hymns, which I have given, than to compare them with some others of the same author, particularly those to *Protagonus*, or the first-born, the *Sun*, *Nature*, *Pan*, *Hercules*, *Proserpine*, *Bacchus*, and *Vulcan*: which are each of them extremely curious: there are very large assistances to be had from *Macrobius*, *Vossius*, *Bochart*, &c. but from none more than from *Turner* and *Phurnutius*, the latter of which deserves every scholar's attention, as he seems to have understood and explained the heathen creed in the clearest manner. If the reader should refer to his 3d chapter concerning *Juno*, I cannot help remarking in justice to the author, that *μονες* (l. 7. Gale's edit.) should undoubtedly be read *εσις*. "And they are both, says he, namely, *Jupiter* and *Juno*, produced from the same *substance*. For the substance flowing into thine's, *ευεια γαγ εις λεπτωτην ουσιαν*. produces both the *fire* (the pure plastic fire, *Jupiter*) and the *air*, *Juno*." Many excellent and useful hints will also be found in the *Letters on Mythology*, the author of which, p. 409. speaks thus, " You have in the general plan of mythology, first the grand key, that the *powers producing, and parts composing the universe, were the greatest Gods*." Nor must I omit to advertise the reader, that as many hints towards a compleat understanding of *Orpheus* are to be found in *Holloway's Originals*, as in any of the before-mentioned writers. Concerning *Orpheus* himself and the editions of his works a full account will be found in the *Biblioteca Graeca et Fabritius*, vol. I. p. 117. The edition I have used is that of *Esbach*; in which the hymns are translated into *Latin* verse by *Scaliger*, the work only of five days, as he tells us at the end; a mark of prodigious and uncommon learning. As this is a work not for the many, where the graces and beauties of diction and poetry are not to be sought, I would hope the *lovers of truth* will use it with candor, and if pleasure or profit arise to any one from it in the least degree, let him be assured, that it hath answered the translator's desighn.

I.

The 14th H Y M N of O R P H E U S.

To J U P I T E R.

J O V E, ever honour'd, everlasting king,
 Accept this witness of thy servant's love,
 Due sacrifice and praise. Great pow'r, thro' thee
 All things, that are, exist : earth, mountains, sea,
 And all within the mighty sphere of heav'n.

5

Saturnian Jove, dread monarch of the sky,
 In thunders loud and terrible descending :
 All things producing, as of all the end
 So the beginning, author of encrease,
 Omnipotent, pow'r creative, purifier,
 Whose arm rolls thunder, and the fork'y blaze
 Of lightning darts ! whose glorious word can shake
 Earth's deep foundation ! Oh accept my prayer,
 Multiform deity, and give us health,
 Fair peace, and riches with pure virtue crown'd.

10

15

II.

II.

The 15th H Y M N.

To J U N O.

PLAC'D in the azure bosom of the sky,
 Airy-form JUNO, of JOVE's heav'nly bed
 Happy partaker, thou with gentle gales
 Life-giving, quicken'st all terrestrial things.
 Of clouds, of rain and winds the nourisher ; 5
 All things producing, for the breath of life
 Without thee nothing knows : since thou, with all
 Thyself in wond'rous sort communicating,
 Art mix'd with all. Thou, sov'reign, too obtain'st
 An universal empire, borne along 10
 In airy torrents with resounding murmurs.
 Goddess, whose names are num'rous, all-ador'd,
 Propitious come with lovely smiling face.

D d

III.

III.

The 33d H Y M N.

To A P O L L O.

Blest Pæan come, Lycorian PHOEBUS, foe
 Of daring Tityus, honour'd Memphian God,
 Giver of health, of riches: golden-lyr'd ;
 From thee the seed, the field its rich encrease
 Receives prolific, Grunian, Smynthian, bane
 Of deadly Python, hallow'd Delphian prophet,
 Rural, light-bearer, lovely noble youth :
 Head of the Muses, leader of the choir,
 Far-darting God, with bow and quiver arm'd,
 Bacchian and twofold, whose dread pow'r extends
 Afar, diffused wide; whose course oblique
 Is shap'd; pure; Delian king, whose lucid eye
 Light-giving all things views: whose locks are gold,
 Who oracles and words of omen good
 Revealest. Hear me with benignant mind
 Entreating for the people: for thou view'st
 This boundless æther all, this plenteous earth,
 And ev'n beneath thro' the dark womb of things,
 In night's still, gloomy regions, and beyond

5

10

15

Th'

Th' impenetrable darkness set with stars.

20

The fix'd foundations thou hast lay'd beneath,
And the whole world's extremities are thine.

Thyself for ever flourishing, to thee
Of things the rise and the decay belong,
The end and the beginning. With thy harp

25

Of various modulation thou the whole
Of nature harmonisest : the lowest string
Now sweetly touching, now in Dorian measure
Ascending to the highest : nature's tribes,

No less than nature, to thy harmony

30

Owe the variety and pleasing change
Of seasons ; mix'd by thee in equal parts,
Summer and winter ; on the highest string
This modulated, that the lowest claims,

While to a Dorian measure the sweet prime

35

Of lovely spring advances : mortals hence
Have call'd thee royal Pan, two-horned God,
The vivifying gales, thro' syrinx fam'd
Emitting : wherefore thou the marking seal
Of the whole world possessest. Hear blest pow'r,

40

And with propitious voice thy mystics save.

Ver. 20.] *Την' αερομηματος οφενν.* This seems to countenance their opinions, who hold that the system is bounded by a thick and outer *darkness*, where are the fixt stars.

D d 2

Ver. 22.] See *P*salms xix. 5, 6.

IV.

The 35th H Y M N.

To D I A N A.

HEAR me, oh queen, Jove's daughter, various-nam'd,
 Bacchian and Titan, noble huntress queen,
 Shining on all, torch-bearer, bright Dictynna,
 O'er births presiding, and thy ready aid
 To all imparting in the pangs of birth,
 Tho' unexperienc'd of those pangs thyself ;
 Dissolver of the zone, foother of care,
 Fierce huntress in the course unwear'y'd still,
 Delighting in the bow and sylvan sports,
 Trav'ling by night, auspicious and renown'd,
 Of manly form, erect and tow'ring, swift
 T' assist, pure expiating pow'r, great nurse
 Of mortals, earthly and celestial, blest
 And rich, the woody hills possessing, bane
 Of beasts, pursuer of the nimble stag.

5

10

15

Dread

Dread universal queen, who flourish fair
 In youth perpetual, woods and dogs delight
 Thy soul, Cydonian, multiform. Oh come
 Benignant to thy mystics, saving pow'r,
 Auspicious, send from earth the beauteous fruits, 20
 Give us fair peace, and health with lovely locks,
 And to the mountains drive disease and pain.

V.

The 31st H Y M N.

To PALLAS.

O NL Y-begotten, noble race of Jove,
 PALLAS, blest Goddess, warlike martial maid,
 Thou word ineffable, of mighty name,
 Inhabiting the stars, o'er craggy rocks
 And shady mountains passing ; thou in groves 5
 Thy soul delightest : with wild fury fixing
 The minds of mortals, joying in bright armour.

Gymnaſtic

Ver. 3.] *Aρρντ'*, *αυρτην*, *Dičta indičta*, Sca-
 liger.—*Hercules* too is called *Aρρντ'*.

Ver. 4.] *Ασποδιαιτη*, I read ; it is an epithet of
Pan also ; see the hymn to him.

Gymnaſtic maid, with fierce and furious soul :

Virgin, dire Gorgon's bane, mother of arts,

Impetuouſ, violent : wiſdom to the good,

10

And to the evil, madneſs : parent of war,

And counſel : thou art male and female too :

Multiform dragoneſs, fam'd enthusiastic,

O'er the Phlegræan giants with deſtruclion

Thy coursers driving : ſprung from head of Jove.

15

Purger of evils, all-victorius queen ;

Hear me, with ſupplicating vows approaching

Both nights and days, and ev'n in my laſt hours :

Give us rich peace, faturity and health,

With proſp'rous feaſons, O thou blue-ey'd maid,

20

Of arts inventrefſs, much implored queen.

Ver. 12.] Active and paſſive in nature.

VI.

VI.

The 39th H Y M N.

To C E R E S.

DIO, fam'd Goddes, universal mother,
 Giver of wealth, thou holy nursing CERES,
 Giver of riches, nourisher of corn,
 Giver of all things, in the works of peace
 Joying : of seed, of harvest, threshing, fruits 5
 Goddes, inhabiting Eleusis' seats
 Holy, retir'd : delightful, lovely queen,
 Supporter of all mortals ; who first join'd
 The ploughing oxen to the yoke, and blest
 Man with the plenteous means of happy life ; 10
 In verdure still encreasing, high in honour,
 Affessor of great Bacchus : bearer of light
 Pure, bright : rejoicing in the reaper's sickles,
 Celestial and terrestrial, kind to all,
 Fertile, thy daughter loving, holy nurse ; 15
 Thy pair of dragons yoking to thy car
 Around thy throne in circling course thou'rt driven,
 Singing the sacred orgies : only-begotten,
 Yet thou'rt of many mother, much rever'd.
 Thine 3

Thine are the various forms of sacred flow'rs,

20

And fruits all beauteous in their native green.

Bright Goddesses come, with summer's rich encrease

Swelling and pregnant: bring with thee smiling peace,

Fair concord, riches, and imperial health.

The reader may observe, that in the hymn to *Apollo*, ver. 37, that deity is called *Pan*, and in the *Letters on Mythology*, p. 65, finding the *Orphic* hymn to *Pan* translated, I here subjoin it, as a good comment on that to *Apollo*.

"Pan I invoke; the mighty God, the universal nature, the heavens, the sea, the all-nourishing earth, and the eternal fire: for these are thy members, O mighty PAN!"

Come then happy source of ever-wheeling motion, revolving with the circling seasons, author of generation, divine enthusiasm, and foul-warming transport! thou livest amongst the stars, [αρσεδιάτη] and leadest in the symphony of the universe by thy all-clearing song: thou scatterest visions, and sudden terrors among mortals, delightest in the towering goat-fed rock, the springs also and pastures of the earth! of sight unerring, searcher of all things, lover of the echo of thy own eternal harmony; all-begotten, and all-begetting, god-invoked under a thousand names, supreme governor of the world, growth-giving, fruitful, light-bringing power, co-operating with moisture, inhabiting the recesses of caves, dreadful in wrath, true two-horned Jove!

By thee earth's endless plain was firmly fix'd,
To thee the sea's deep heaving surge gives
way:

And antient Ocean's waves obey thy voice,
Who in his briny bosom laps the globe.
Nor less the fleeting air, the vital draught
That fans the food of every living thing;
And ev'n the high-enthron'd all sparkling eye
Of ever-mounting fire: these all divine
Tho' various run the course which thou ordain'st.

And by thy wondrous providence exchange
Their several jarring natures to provide
Food for mankind, all o'er the boundless earth.

But O bright source of extasy divine,
And dance enthusiastic, with our vows

Inhale these sacred * odours, and vouchsafe
To us an happy exit of our lives,
Scatt'ring thy panics to the world's end."

* Concerning these *odours*, and the sacred *thymiana*, or *perfume*, which you find mentioned before each of the *Orphic* hymns, consult *Holloway's Originals*, vol. 2. p. 32.

In the 39th verse of the hymn to *Apollo* the original is,

Πάντος ἔχεις καρπούς σφραγίδας τυπωτήν.

Habes signacula dædala mundi. SCAL:

Of which a learned friend fending me the following ingenious explication, I cannot deprive the reader of it.

"Job xxxviii. 12—14. Hast thou commanded the morning, since thy days? and caused the day-spring to know his place, that it might take hold of the ends (wings) of the earth, and the **רְשָׁעִים** (the grains) shall be shaken from (by) it: it shall conform itself (**תְּוֹהֶף**) as clay to the *seal*, and they (the wings or airs) shall stand about it like a garment."

Apollo is called in *Orpheus*, *Pan* (i. e. *καστροῦ τοῦ οὐρανοῦ*) the two-horned God, i. e. who has both the *light* and the *spirit* under his direction, *fending forth*, putting in motion the *breaths of the airs* (**רוּחַ וּבָנָה**) wherefore he hath the *marking seal* (*τυπωτήν* seems active here) of the *whole world*, that seal which gives to the *whole world* its form. If we take *πάντος καρπού* to signify the *whole body* of the *earth*, or the *earth* and all its produce, he means, that the *light* and *spirit* communicate to each their forms, as a *seal doth to soft wax or clay*. And in a still more extensive sense, the *light* and *spirit* or *expansion* at first formed the *planetary orbs*. But in *Job* this is with a more strict philosophical propriety confined to the *earth*."

Vive & vale, amice lector—si quid novisti rec-tius istis,

Candidus imperti, si non, bis utere mecum.

* A P P E N D I X.

A P P E N D I X.

ISUBJOIN here (agreeable to my promise, hymn to *Jupiter*, ver. 107.) a short account of those glorious figures the *Cherubim*, which were placed in the *Holy of Holies* of the Jewish temple. This account is extracted from *Duncan Forbes* (Lord Advocate of Scotland) his *Thoughts on Natural and Revealed Religion*, p. 99. 4th edit. the whole of which treatise will well repay the reader's curiosity, if he thinks proper to peruse it.

"As the *Cherubim* are not fully described in the history of framing and building of the tabernacle or temple, and as the priests who might have seen them in the *Sanctum Sanctorum*, and the other persons, who must have seen them on the walls and doors of the temple, might have failed before the second temple was compleatly finished, which would have furnished an excuse to the succeeding Jews for being without those emblems in the second temple, and for neglecting the knowledge thereby conveyed; it pleased God to exhibit to one of his prophets, *Ezekiel*, in vision, at different times, the figure of these emblems, which he has in two several places, chap. 1st and 10th, carefully recorded. And it is not a little surprising, that though the Jews unanimously hold *Ezekiel* to be a prophet, and these passages to be inspired, yet they never thought fit to give the figures he describes a place in their temple, or to guess at the meaning of them, though they hold that those visions contain the most important mystery.

The description of the creatures seen in this vision by *Ezekiel*, is so full, and so anxiously and laboriously given, that there is no mistaking some of the great lines of it. Each *Cherub* had four heads, at least faces, and but one body; each had hands of a man, and wings; and the four faces were, first, the face of a bull, which is properly called a *cherub*; secondly, to the right of the bull, the face of a man; thirdly, to the right of the man the face of a lion; and the face of the man and lion are said, chap. i.

ver. 10. to have been on the right side, whereas the face of the bull is said to have been on the left side; and, fourthly, the face of an eagle, without taking notice of any particular conjunction between the face of the bull, and that of the eagle.

And the prophet takes so much care to inculcate, that the creatures, or figures thus represented, were the *Cherubim*, and that the description in the first and tenth chapter relate to the same *Cherubim*, that there can be no doubt he describes the very *Cherubim* placed in the tabernacle and temple; unless it can be supposed that this description was given on set purpose to deceive and mislead us.

Knowing thus, from *Ezekiel*, the form of the *Cherubim*, and knowing the usage of the most antient nations, particularly the *Egyptians*, of framing compounded figures of this kind, for hieroglyphical or symbolical purposes, from the remains of their antiquities still extant, we can entertain no doubt that this representation was significative. He who cannot believe that the *Cherubim* was set in the *Holy of Holies* to represent one animal, compounded of bull, man, lion and eagle, must necessarily admit, that the faces of these animals, so joined, were intended to signify several characters, powers, or persons united together in one.

The *Italian Janus* was *bifrons*, sometimes *quadrifrons*; *Diana* was *trifirmis*; many *Egyptian* monuments shew two, sometimes three heads of different creatures to one body; in vast numbers of gems, particularly those called *Abraxas*'s, human bodies have the heads sometimes of dogs, sometimes of lions, sometimes of eagles or hawks, &c. and no one can doubt that each of those representations was *symbolical*.

In considering this subject we must recollect that, though the building of the tabernacle was not so early as to give birth to those strange compositions over the heathen world, yet this

figure was exhibited, immediately upon the expulsion of man from paradise, and was so well known when *Israel* left *Egypt*, that the workman made the *Cherubim*, without any other direction than that of making them out of the gold that composed the mercy-seat, and placing them on either end of it looking towards the mercy-seat, and stretching their wings over it. So that the compound figures of the antients to represent their deities, had no other original but that at the east end of the garden of *Eden*.

However, the emblems or representations of the heathen divinities may have been complicated of the forms of different animals originally; yet we see, with length of time, they separated those symbols, supposed the different figures to be different deities, and at last worshipped them apart.

The *Egyptian Apis*, the bull, in imitation whereof the *Israelites* made their golden calf, and *Jeroboam* made his calves, was but one of those figures; and the deity called *Baal* amongst the *Syrians*, which is also called the heifer *Baal*, was the same, and yet was the representation of the great God, the Lord of all.

The *Perian Mithras* was in all the devices of the servants of that God pictured a lion, or with a lion's head; and the *Egyptian sphinx*, which stood at the entry of their temples, had but two of the *cherubical* figures, joined in a strange manner, the head of the man put on the body of the lion.

The eagle was to the *Greeks* and *Romans* an emblem sacred to *Jupiter* or *Jovis* their great God, whom they pictured like a man; in the talon of this bird they put a thunderbolt, and this expression of thunder, proceeding from clouds, borne by the eagle, whose way in the air is among the clouds, was the ensign of *Nepiānysferns Zeus*; and we know from *Sanchoniathon*, that the *Tyrians* had a pillar sacred to wind, or air in motion, as well as they had to fire, built, as they said, by *Ujous* the son of *Hypsouranias*, which fire and wind they worshipped as Gods.

We know from antient authors, and we see in antient gems and other monuments, that the *Egyptians* were very much accustomed to make the body of their image or representation human, sometimes with the head of a lion, sometimes with that of a hawk or eagle, and sometimes with that of a bull, a ram, or some other horned creature.

And as, from the original exhibition of the *Cherubim* renewed, and recalled to its proper use in the tabernacle and temple, we see the antients had a pattern from whence they might have taken those representations, which they monstrously abused, we may reasonably conclude that these representations, which, naturally, and without some institution, would never have come into the heads of any men, flowed from an early practice, that had a different intent from that, to which it was at last turned.

And from the application made by the antient *Pagans* of each of the figures in the *Cherubim*, to signify a different deity, we may with reason conclude, that they understood *that* particular figure in the *Cherubim*, which they chose for their protector or God, represented in the hieroglyphical usage of the early times, the power, the thing, or person, that they intended to serve.

Thus, for example, if the curled hairs and horns in the bull's head were in hieroglyphical writing, made the emblem of fire in general, or fire at the orb of the Sun, those who took material fire for their deity would set up that emblem, and worship it.

If the lion's piercing eyes, or any other consideration, brought that animal to be the emblem of light in general, or of light issuing from the body of the Sun, such as took light for their God, if any such were, would set up the lion for their emblem.

And if the eagle's soaring flight and commerce thereby with the air, brought that bird to be the emblem of air, such as imagined a divinity in the air, in clouds, in winds, would take that bird to resemble their deity.

And the human figure in the *Cherubim*, must, one should think, be the most natural occasion of that universal mistake which all the heathens, at length, dropped into, of picturing their Gods with human bodies, and the very earliest gave some countenance to injoining parts to the human body to, almost, all their representations of their Gods.

Now, so it is, that we do know from innumerable texts of Scripture, and from many passages in heathen historians and mythologists, that the objects of the earliest pagan adoration, after losing the idea of the true God, were the powers in the heavens, that were supposed to maintain this system; the Sun, Moon and Stars, the host of heaven, the queen of heaven; fire, which was supposed to be one of the chief agents

agents in supporting the motion of the universal light issuing from the fire; and the air, clouds, winds, &c. which had infinite force, and were supposed to act a very considerable part in the government and preservation of the material world.

In particular, we know that fire at the orb of the Sun was worshipped by the antient *Egyptians*, who made use of *Apis*, the bull, for their emblem; and that the worshippers of *Baal* the heifer, believed their God had the command of fire. For, in the remarkable contention between *Jehovah* and *Baal*, managed on the one side by *Elijah*, on the part of *Jehovah*, and on the other by four hundred and fifty priests on the part of *Baal*, the test of all was, which of their deities could command fire to come down from heaven to consume the sacrifice, and the issue disgraced *Baal*, and destroyed all his priests: and therefore, it is no rash conclusion, that the ox's or bull's head was the hieroglyphical emblem of fire, perhaps fire at the orb of the Sun.

We know also, that many of the *Egyptians*, and of the neighbouring nations, worshipped light; it was difficult to separate the idea of light from that of fire. Those that served the moon and planets had no fire for their object. The *Perians*, who worshipped fire, and eminently the body of the Sun, had light necessarily in esteem as their beneficent principle. *Oromasdes* was light. *Job* talked of worshipping light as idolatry. There were several temples in *Egypt* and in *Canaan* to the light of the sun: and in *Egypt*, as well as *Perisia*, the lion was a sacred emblem: wherefore it seems highly probable the lion was used as the symbol or emblem of light, as the bull was made use of as the emblem of fire.

We know also, that the earliest heathens took the air, wind, that which in the antient languages is expressed by a word signifying, promiscuously, wind and spirit, that invisible agent which we feel, and which performs so many considerable effects in nature without being seen, for a deity; that to it they ascribed inspiration; their Sibyls, their deliverers of oracles were inflated; futurities, the will of their God, was discovered by the countenance of clouds, and the flight of birds, which were religiously observed by augurs, in the Hebrew cloud-mongers; thunder was the voice of their God, which was portentous, and much observed. Thunder was ascribed to the great *Jove*, the thunderer, and the eagle with the thunderbolt was his ensign; whence we may, pretty safely, conclude, that the eagle, to worshippers of the

air, represented, hieroglyphically, air, wind, spirit.

If the deity, to give some idea of himself from a sensible object, had made choice of the heavens as the sensible object, from which to take the imperfect idea of his immensity, personality, and manner of existence and operation; if, by the vastness and extent of them, his immensity was to be represented; if by fire, the first person, necessarily and continually generating and sending forth light, the second person, and constantly and necessarily supplied by air or spirit, the third Person, the Trinity co-existing and co-operating for support of the whole, and in aid of each other was to be represented; then, upon discovering this to mankind, the heavens would become the type of *Jehovah*, the Divine Essence. Fire would become the type of the First Person, light of the Second, and air or spirit of the Third; and whatever emblems in hieroglyphical writings were used to express these, as the names of the one, would or might be used for the appellations or names of the other.

So that, if this resemblance or representation were to be expressed in stone, wood or metal, the emblems of fire, light, and air or spirit, that is, from what has been said, the bull, the lion and the eagle, ought to be conjoined together into the form of one animal; and every body, who understood the hieroglyphical emblems would immediately think on the heavens which they represented, and, from thence raise to himself the intended image of the Trinity in the Divine Essence."

Hymn to *Apollo*, note 34. p. 30. In a treatise called *Delphi Phœnicizantes* (referred to by Spanheim, see p. 100. and note 112.) written by our learned countryman *Dickinson*, the reader will find pretty near the same account of *Tl* and *Ei*, as given in this note by Dr. *Robinson*, see p. 94, &c. There are in the same treatise many other curious particulars deserving notice.

Hymn to *Diana*, p. 54. ver. 12. Turner in his *Mythological Notes*, p. 168—173. proves, that by these *Cyclops* (*κυκλωπες*) were meant nothing more than the *Sun*, the *one bright eye* in the *forehead* of the heaven; and if so it is very plain, why *Diana* (or the *Moon*) should desire to have her *bow* and *quiver*, &c. from them, that is, the *Sun*, from whom all her light is borrowed. "The *Cyclops* therefore, says he, that is, the eyes of the universe, are the same with the *Sun*, who is expressly so called: and

for their different names, *Brontes*, *Steropes*, and *Pyramon*, they are all but so many partial considerations of the same Numen, considered as employed in forming the thunder, the last of them denoting the manual operation which was supposed to be performed upon a fabulous anvil, in the caverns of *Etna*, and other places of *Sicily*, and the two first of them signifying the two different effects, the one of noise or thunder, the other of lightning consequent upon the operation, &c. See p. 66. note 68. *ad fin.*—p. 76. ver. 226. Hence *Hercules*, in the *Orphic* hymn to him, is called παρφαγης, *all devouring*, an epithet of the solar light in its violence and strength, burning up and consuming all things : *Vulcan* has the same attribute, who is called αναρπατος πυρ, the *unwearied fire*.—Παρφαγης, παρδαρπατης, πανωπεπτης nay, and also *Aether*, *Sun*, *Moon*, *Stars*, and *Light*, all members or parts of him :

Αιθηρ, Ήλιος, αργα, σεληνη, φως εμπειρτος
Ταυτω γαρ Ηραισοι μελη, —

Hymn to *Delos*, p. 111. note 263. “When the *Canaanites* were expelled from *Canaan*, there is no doubt but, among other places, they took possession of the islands in the *Aegean* sea. This is evident from the names of those islands, and also from the testimony of *Thucydides*, lib. 1. who says, that the islands about *Greece* were principally inhabited by *Carians* and *Phoenicians*. What the *Phoenicians* or *Canaanitish* idols were we well know, and that it was their custom to give the names of their idols to the places of their habitation. So *Delos* (from διλος, to draw out as water from a well, and Φως or Φων, fire) is the fountain of fire, i. e. the solar orb; and to perpetuate this attribute of their arch-idol, there was for many years a constant fire kept up in *Delos*. Hence in after times, by taking emblems or substitutes for realities, the island *Delos* was taken for the real birth-place of *Apollo*, who from being in truth the solar light, was now represented as a man (from some tradition of the union of the True Light with the Man *Christ Jesus*) and his mother *Latona* (the Λύτη, Gen. i. 2. the Heb. עתָה) as a woman. The light could not naturally spring forth unless the gross spirit surrounding the solar orb was set on fire. And this the solar orb (ψυγγη) *Delos* itself did : and because *Delos* the island was surrounded with a remarkable quantity of sea-weed as the Sun with the gross spirit, I think we may

hence explain the otherwise unintelligible jargon, of the island *Delos* burning up all the sea-weed round it, that *Latona* might bring forth *Apollo*, i. e. the central fire burnt up the surrounding spirit, that darkness might produce light. The above account will, I think, both illustrate and be confirmed by line 193. where *Delos* is represented as driven backwards and forwards by the north and south winds. I know not that there was the least foundation in fact for affirming this of the island, but if we refer it to its antitype the *Sun*, it is true, that has an apparent northern and southern declination, and that the real declination of the earth is effected by the spirit's acting on its northern and southern regions. It is remarkable that *Callimachus* does not say that *Delos* was agitated by the east and west wind, but only by the north and south.”

The true reason why *Apollo* and *Diana*, *Jupiter*, *Venus*, &c. were all said to be born in islands, will be found in *Turner*, p. 224, &c. and in the following pages he abundantly confirms what is here advanced, namely, that *Delos* was no other than the *Sun* itself.

P. 125. note 441. The following passage from the *Letters on Mythology* p. 174. may serve to illustrate the observations made in this note. “ Of the twelve great Gods, the greatest, according to the *Egyptians*, was *Pan* or the Universe, to whom the highest honours were paid. Next to him *Latona* or Night: *Vulcan* was next in dignity; and then *Isis* and *Osiris*, with *Orus* or Light, their son. That is, in western language, that the universe, comprehending nature and all her powers, lay overwhelmed in darkness, until the igneous vivifying spirit broke loose, and dispelled the shade that for eternal ages had been brooding over it: that then the *Sun* and *Moon* shone forth, parents of light, presiding over the generation of animals, the vegetation of plants, and the government of the whole.”

This appears no improper conclusion of these annotations; which, whether the world will approve or condemn—I cannot be allowed to guess: however, to use the celebrated Dr. *Bentley*'s words—I have written them “ without any apprehension of growing heavier by censures, or plumper by commendations. *Facta est alia*: and *Non injussa cecini*.

———— Παρ εμοιγε και ανατις,
Οι κε με τημοστι, μαλισα δε μητετα ΖΕΥΣ.
Preface and notes to *MILTON*.

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F I N I S.

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CORN. et J. CROWNFIELD, et GUL. THURLEBURN, Cantabrigie;
J. FLETCHER Oxonii, et J. POTE Etonæ.

M.DCC.XLIII.

P R Æ F A T I O.

PAUCA de Opusculo hoc, quod e Scrinii
(ubi forsan melius latuisset) jam in Pub-
licum evolavit Carcere, necessarium mihi præ-
mittere videtur. Qui enim in Campum Criti-
corum Martium famæ petitor descendit, cum
quibus conflictetur, compluria invenit mala.
Veterani isti, et jam Rude donati Poeticâ Scrip-
tores, quæ in Capite suo pridè exaruit, Tiro-
nibus Lauream summo studio detrahere conan-
tur. Eum Hostem judicant infensissimum, Ei
bellum derepentè indicunt apertum, qui sub
Apollinis vexillo militat. Ad Stili venustatem
quasi de industriâ cæcutiunt, et in Vitia, si quæ
occurrant, velutì prædam sibi destinatam, non
minùs quam Aquilæ in Cadaver, involant.
Optimus Quisque a Pessimis hisce neutiquàm
tutus est Obtrectatoribus, qui tunc se Virtutem
aliquam assecutos autumant, cùm in Alio Cul-
pas deprehenderint. Quid, cùm Celsissimi in

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omni Scriptionis genere (si ita loqui liceat) Gigantes horum venenatis obnoxii fuerint Spiculis, Ego Pygmæus faciam Homuncio? Hoc autem pænè desperanti adest Solatum, quòd, dum Clarissimos Illi aggrediuntur Auctores, Me in columem mea fortassè præstabit Obscuritas. Sin autem aliter evenerit, quicquid erit, æquo ferendum est animo; cumque opus periculofæ plenum Aleæ traçtaverim, Aleatoris mihi patienda sunt Incommoda. A Quibusdam forsan Arrogantiæ insimulabor, quòd alienæ Messi falcem immiserim. Facti hujuscce Invidiā a me prorsū amoliri velim. Quippe Prava neutiquām me incendit Æmulatio ut cum Insigni Viro contendereim, quem in Poeticis fatis felicitè audere Omnes fatentur, qui que Miltonum Orbi Literato Latinum, Anglicano propemodùm parem, non temerè, opinor, pollicetur. Probam Illius Versionem non nisi meo ad umbilicum ducto perlegi Opusculo: Quam si priùs legissim, a meo dupli de causâ cœpto destitissim: Imprimis quòd de successu, cùm in eo tot conspicatus essem veneres, timuissim

meo

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meo, tum quòd ab eo quædam non possem non mutuari, cùm Versiculi ejus etiàm invitæ se obtruderent memoriæ. Paucula in meo quædam libello, quæ ex ante dicto Poetâ adumbrari videntur, unusque et alter eodem tornatus modo versiculus, ita prorsùs se habebant, priusquàm elegantem Illius Poesim conspexeram. Nondum enim (Diis habeo gratias) eò redactus sum penuriæ, ut tenue Ingenii Furto augeam peculium.

Ut Poetæ Hujuscæ Anglicani quædam latine redderem Stili pænè Classica impulit Mundiæ, quæ in Illo insigniter elucet. In prætantissimo Solomonis Poemate Romanum (Linguam solummodò excipias) Omnis sapit Pagina. A Secundo autem libro mei tentaminis duxi exordium, quoniàm inibi pulchrarum délicias Imaginum, et Poeticum pleniùs leporem inesse arbitrabar. Si itaque superinductâ Latinitate Anglicanæ nitor Poesiæ non obscuretur, et si Loquelæ elegantis Flosculi in aliud quasi solum translati quam minimam patientur injuriæ, hafce Otii mei in publicum primitias nihil utique

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utique me pigebit protulisse. Melius enim celeberrimum aliquod Poema non inficetè in aliū sermonem vertere existimo, quām, ut plerique solent Neoterici, de Cerebro telam, Aranæ texturâ non magis durabilem, infœcundo elicere.

De Ode Drydeni πολυθευλλήτῳ, quam nescio an felicitè audax latinitate donaverim, paucula, (si vacet Lectori) præfari velim. Si a Stili granditate non prorsùs desciverim, et si Spiritum quodammodo affecutus fuerim Pindaricum, cæteras spero maculas, quibus operis me fecit difficultas obnoxium, Candidum excusaturum fore Judicem. His itaque de Opusculo meo præmissis, Gratias Illis quam maximas habeo, quorum mihi patrocinata est Benignitas. Horum in Clientelam huncce trado libellum. His Primitiae utinam arrideant meæ, ne Beneficii in Indignum collati Eis inoriatur fastidium!

Vale.

E R R A T A sic corrigas:

In primâ Latini Poematis paginâ Lin. 17. pro *variae* legas *varia*. Pag. 8.
Lin. 8. pro *Than* lege *That*. Eâdem paginâ Lin. 9. pro *Libia's* corrigas *Libya's*.
Paginâ 47. Lin. 15. post *que*, dele comma. Ubicunque æ pro œ irreplevit,
hunc Typographo scriptionis meæ non admodum perito errorem imputes.

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S O L O M O N

D E

MUNDI VANITATE.

CUI TITULUS INSCRIBITUR

V O L U P T A S.

Surgit amari aliquid, quod in ipsis Floribus angat.

LUCRET.

Quid vetat, et nosmet?

HOR.

A

ARGUMENT.

SOLOMON seeking Happiness, enquires if Wealth and Greatness can produce it: begins with the Magnificence of Gardens and Buildings, the Luxury of Musick and Feasting; and proceeds to the Hopes and Desires of Love. In two Episodes are shewn the Follies and Troubles of that Passion. SOLOMON still disappointed, falls under the temptations of Libertinism and Idolatry; recovers his thought, reasons aright, and concludes, that as to the pursuit of Pleasure, and sensual Delight, ALL IS VANITY AND VEXATION OF SPIRIT.

ARGUMENTUM.

SOLOMON Felicitatem anxiè vestigans,
utrum Opes et Dignitatis nitor verè Regius
eam possint suggerere, cum suo disceptat pec-
tore. Ex Hortorum ac Ædium magnificentiâ,
e Musices atque Epularum Luxuriâ tentaminis
sui dicit exordium; et ad Spes ac Amoris pro-
greditur Cupidines. In duobus Ἐπεισοδίοις affectûs
illius stultitia et incommoda ad vivum delineata
exhibitentur. Solomon adhuc animo deceptus in
impiæ morum licentiæ, et Εἰδωλολατρίας nefariæ
illecebras incidit; ad sanam postea mentem re-
dit, Rationis rectæ præceptis obtemperat, ac
re seriò examinatâ statuit, quæ ad Voluptatis
studium, pravæque Libidinis delicias attinent,
OMNIA VANITATEM ESSE ET PERTURBATÆ
MENTIS SOLlicitudinem.

OF THE
VANITY of PLEASURE,
A POEM.

TRY then, O Man, the moments to deceive,
That from the womb attend thee to the grave:
For wearied Nature find some apter scheme:
Health be thy hope, and Pleasure be thy theme:
From the perplexing and unequal ways,
Where Study brings thee; from the endless maze,
Which Doubt persuades to run, forewarn'd recede,
To the gay field, and flow'ry path, that lead
To jocund Mirth, soft Joy, and careless Ease:
Forsake what may instruct, for what may please:
Essay amusing Art, and proud expence;
And make thy Reason subject to thy Sense.

I commun'd thus: the pow'r of Wealth I try'd,
And all the various luxe of costly pride.

Artificis

D E

VOLUPTATIS VANITATE C A R M E N.

SOLLICITOS age falle dies vitæque labores,
Cunarum comites, et ad ultima fata sequaces :
Invenias nova Naturæ solatia laffæ,
Spes tibi sola, Salus, fit et Unica Cura Voluptas :
Præmonitus salebras obliqui avertere callis,
Quò pallens ducit Studium ; via confita spinis,
Et Dubii vitetur inextricabilis Error.
At Campos pete ridentes, quà semita floret
Strata Rosis, Violisque et purpureo Narcisso ;
Otia quò peramæna vocant, ac nescia luctūs
Gaudia ; sollicitæ hic ducas oblivia vitæ ;
Quod placeat, cupidè arripias, quod profit, omittas :
Delicias Artis, sumptum experiare superbūm,
Et sibi subjectā Sensus Ratione triumphant.

Hæc tacito mecum suspendi verba labello ;
Tentavi quid Opūm miranda potentia posset,
Sedulus omnigenæ variæ instrumenta paravi
Luxuriæ : Artifices, et molis picta futuræ

Fabricæ

*Artists and plans reliev'd my solemn hours :
I founded Palaces, and planted Bow'rs.
Birds, Fishes, Beasts of each exotic kind
I to the limits of my Court confin'd.
To Trees transferr'd I gave a second birth ;
And bid a foreign shade grace Judah's earth.
Fish-ponds were made, where former forrests grew ;
And hills were levell'd to extend the view.
Rivers diverted from their native course,
And bound with chains of artificial force,
From large Cascades in pleasing tumult roll'd ;
Or rose thro' figur'd stone, or breathing gold.
From furthest Africa's tormented womb
The Marble brought, erects the spacious dome,
Or forms the pillars long-extended rows,
On which the planted Grove, and pensile Garden grows.
The Workmen here obey the Master's call,
To gild the turret, and to paint the wall ;
To mark the pavement there with various stone :
And on the Jasper steps to rear the Throne :
The spreading Cedar, that an age had stood,
Supreme of Trees, and Mistress of the Wood,*

Cut

Fabrica lenibant curas, et feria vitæ :
 Arborea ardentem non admittentia solem
 Tecta modò struxi ; modò celsa Palatia cœlo
 Æquabam ; sepsi Aulæ intra confinia nostræ,
 Quicquid alit Pontus, vel Dædala Terra, vel Aer.
 Continuò Sylvæ alienam agnoscere matrem
 Jussi transpositas ; Judam peregrina stupentem
 ✓ Ornârunt querceta, et non sua vestiit umbra.
 Antiquum Nemus exclusit Piscina ; repente
 Decrescunt celsi prostrato vertice colles,
 Extensis acies ut latius imperet arvis.
 Ipfa oblita suos flexerunt flumina cursus,
 Compeditibusque novis miram devincta per artem,
 Præcipiti gratùm fremuere voluta tumultu ;
 Aut spirans saluere per aurum, aut sculptile saxum.
 Quod Libye vexata gementi mittit ab alvo,
 Erigit effulgens, spatiofa Palatia, marmor,
 Aut nitidas disponit in intervalla columnas,
 Quëis Lucus viret innitens, ac penſilis Hortus.

Artes in quascunque voco, non tarda sequuntur
 Fabrorum manus: hic paries vitæ æmulus ardet,
 Atque auro turris rutilanti obducta superbit :
 Verficolore illic nitet area piëta lapillo,
 Et Solium gemmis suffultum, et Jaspide surgit.
 Cedrus opaca, ingens, quæ fera in sæcula gentis
 Arboræ steterat Regina, ac Gloria Sylvæ,

*Cut down and carv'd, my shining roof adorns ;
And Lebanon his ruin'd honour mourns.*

*A thousand Artists shew their cunning pow'r,
To raise the wonders of the Iv'ry Tow'r.
A thousand Maidens ply the purple loom,
To weave the bed, and deck the regal room;
'Till Tyre confesses her exhausted store,
Than on her coast the Murex is no more ;
'Till from the Parian Isle, and Libia's coast,
The Mountains grieve their hopes of marble lost ;
And India's Woods return their just complaint,
Their brood decay'd, and want of Elephant.*

*My full design with vast expence atchiev'd,
I came, beheld, admir'd, reflected, griev'd.
I chid the folly of my thoughtless hast :
For, the work perfected, the joy was past.*

*To my new courts sad Thought did still repair ;
And round my gilded roofs hung hov'ring Care.
In vain on silken beds I sought repose ;
And restless oft from purple couches rose ;
Vexatious Thought still found my flying mind
Nor bound by limits, nor to place confin'd ;*

Haunted

Excisa, auratum decorat nunc sculpta lacunar,
Plorat et eversos Lebanon viduatus honores.

Mille hic Artifices certant expromere vires,
Splendida ut exurgant miracula Turris Eburnæ.
Mille operi instantes exercent pensa Ministræ,
Ut Torus ardenti contextus fulgeat ostro,
Rideat et pictis decorata tapetibus Aula ;
Donec jam exhaustas queritur Tyros indiga gazas,
Et frustra petitur nativo in littore Murex ;
Donec jam socias Libya et Paros orba querelas
Flebilitèr miscent, dum spes perit irrita sæcli,
Et Juga marmoreos cessant producere fætus ;
Tristiaque emitunt Indorum murmura Sylvæ,
Amissamque dolent sobolem, cæsosque Elephantas.

Cumque opus et sudor, sumptusque exegerat ingens,
Adveniens visu obstuui, reputansque dolebam.
Stultitiam increpui, festinatosque labores ;
Namque habuere parem cum cæpto gaudia finem.

Insequitur vetus, atque novam Dolor obsidet aulam,
Auratique volat circum laquearia tecti ;
Nec quicquam invitant bombycina strata soporem ;
Exilii quoties sarrano insomnis ab ostro !
Prensavit vaga Cura animum, comes atra, fugacem,
Omnia pervolitans latè loca, limite nullo
Contenta ; hæc somnos turbabat flebilis Umbra,
Solis et ad nitidos non unquam evanuit ortus ;

Haunted my nights, and terrify'd my days ;
Stalk'd thro' my gardens, and pursu'd my ways,
Nor shbut from artful bow'r, nor lost in winding maze.

*Yet take thy bent, my Soul; another sense
 Indulge; add Music to Magnificence :
 Essay, if harmony may grief controll;
 Or pow'r of sound prevail upon the soul.
 Often our Seers and Poets have confess'd,
 That Music's force can tame the furious beast;
 Can make the Wolf, or foaming Boar restrain
 His rage; the Lion drop his crested main,
 Attentive to the song; the Lynx forget
 His wrath to man, and lick the Minstrel's feet.
 Are we, alas! less savage yet than these;
 Else Music sure may human cares appease.*

*I speak my purpose; and the cheerful Choir
 Parted their shares of Harmony: the Lyre
 Soften'd the Timbrel's noise: the Trumpet's sound
 Provok'd the Dorian Flute (both sweeter found
 When mix'd:) the Fife the Viol's notes refin'd,
 And ev'ry strength with ev'ry grace was join'd.*

Each

Me veniente dic, me decedente premebat:
 Nostrum iter infestata, ruit grassata per hortos,
 Nec viridi seclusa domo, arboreoque recessu,
 Nec labyrinthæas inter decepta latebras.

Eja novas, Anima ægra, dapes, nova gaudia quæras,
 Magnificis Melicos, age, sumptibus adde Lepores,
 Omnis et ex Oculis dulcedo migret ad Aurem:
 Experiare, utrùm curas compescere nôrint,
 Sollicitisque adhibere animis medicamina, Cantus.
 Sæpe etenim suavi Vates cecinere camænâ,
 Et veteres dixere Sophi, mirabile plectri
 Eloquium domuisse Feras, rabiemque Luporum ;
 Et spumantis Apri delenivisse furores:
 Quin implacati juba luxuriosa Leonis
 Procubuit mollita sono: trucis immemor iræ
 Lynx prolapſa dedit Citharædi basia plantæ.
 Mollior an nobis pertentat pectora sensus ?
 Tum certè humanos vis musica leniet æstus,
 Et medici curas pellent miracula plectri.

Edixi; exultans animis Chorus ilicet omnis
 Partitur melos, et Præludia Musica tentat.
 Mitigat austeros Sistri Lyra blanda sonores :
 Classica conspirant, et Dorica Tibia ; mistis
 Dulcior his quoniam sonus, ac discordia concors.
 Emollit Lituus Citharam, et nimis aspera levat,
 Et coeunt vis omnis, et omnis gratia cantûs.

*Each morn they wak'd me with a sprightly lay :
Of opening Heav'n they sung, and gladsome Day.
Each evening their repeated skill express'd
Scenes of repose, and images of rest :
Yet still in vain : for Music gather'd thought :
But how unequal the effects it brought !
The soft Ideas of the cheerful note,
Lightly receiv'd, were easily forgot ;
The solemn violence of the graver sound
Knew to strike deep, and leave a lasting wound.*

*And now reflecting, I with grief descry
The sickly Lust of the fantastic Eye ;
How the weak organ is with seeing cloy'd,
Flying ere Night, what it at Noon enjoy'd.
And now (unhappy search of thought !) I found
The fickle Ear soon glutted with the sound,
Condemn'd eternal Changes to pursue,
Tir'd with the last, and eager of the new.*

*I bad the Virgins and the Youth advance,
To temper Music with the sprightly Dance.
In vain ! too low the mimic-motions seem :*

What

Matutinum alaci ruperunt carmine somnum
 In numeris patuit fulgentis regia Cæli,
 Solque oriens veneres, et lucida tela retexit.
 Hesperus ut nocti splendorem induxit opacæ,
 Musa lyræ solers placidæ simulachra quietis
 Artifici cantu, somnique imitamina lusit.
 Necquicquam ! curæ medio in modulamine surgunt,
 Quæque Aurem delenit, abest a Mente voluptas :
 Quod tulit, eripuit subitò melica aura, levamen.
 Festivi Umbra soni, lætique jocosa canoris
 Excepta heu ! levitèr, levitèr quoque fugit Imago.
 At gravis, austeraeque potens violentia Musæ
 Altum animo impressit stimulum, et durabile vulnus.

Jam reputans Luxum effrænem petulantis Ocelli,
 Deliciasque breves, et lubrica gaudia ploro.
 Jam defessa patet satiarier organa visu,
 Vespare dum primo fugiunt, quæ luce petebant.
 Sensi etiam, (Ah miserum scrutantem talia !) mollen.
 Mellifluo Auriculam saturatam ægrecere cantu :
 Æternas damnata Vices perferre canoris,
 Usque novis intenta, sonos exosa priores,
 In labyrinthæo concentu implexa fatiscit.

Continuò Pucros jussi, inuptasque Puellas
 Festivas Melico Choreas sociare Lepori.
 Necquicquam ! insoliti lascivia mimica gestûs,
 Crebraque mobilitas, levia et ludicra videntur ;

Conci-

What takes our heart, must merit our esteem.

*Nature, I thought, perform'd too mean a part,
Forming her movements to the rules of Art ;
And vex'd I found, that the Musician's hand
Had o'er the Dancer's mind too great Command.*

*I drank ; I lik'd it not : 'twas rage ; 'twas noise ;
An airy scene of transitory joys.*

*In vain I trusted, that the flowing Bowl
Would banish sorrow, and enlarge the soul.*

*To the late revel, and protracted feast
Wild dreams succeeded, and disorder'd rest ;
And as at dawn of morn fair Reason's light
Broke thro' the fumes and phantoms of the night ;
What had been said, I ask'd my soul, what done ;
How flow'd our mirth, and whence the source begun ?
Perhaps the jest that charm'd the sprightly croud,
And made the jovial table laugh so loud,
To some false notion owe'd its poor pretence,
To an ambiguous word's perverted sense,
To a wild sonnet, or a wanton air,
Offence and torture to the sober ear.*

*Perhaps, alas ! the pleasing stream was brought
From this man's error, from another's fault ;*

From

Conciliandus Amor priùs, ac fastidia nostris
 Ex animis vellenda, capi quām pectora possint.
 Naturam partes dolui tractare secundas,
 Artis ad arbitrium motus componere jussām,
 Et dolui duro Harmonicæ subjecta teneri
 Imperio Dextræ, saltantis Corda catervæ.

Vina bibi, nec grata bibi; Furor indè Tumultusque;
 Et simul exhausto fugientia gaudia poc'lo.
 Speravi incassūm, quòd pleno flumine Crater
 Exundans, curam elueret, fævosque dolores,
 Ac benè porrigeret contractæ feria mentis.
 Sero etenim cyatho, ac productæ in lumina cænæ
 Successit turbata quies, simulachraque somni
 Tristia: cumque suos aurora retexerat ortus,
 Et noctis discussæ umbræ, ac lux reddita menti;
 Quid factum, dictumve fuit, cum corde putabam,
 Unde voluptatis nostræ profluxit origo.
 Forsitan ille jocus, qui turbæ cepit ovantis
 Pectora, et elicuit plausum, risusque solutos,
 Vilia de falso conceptu exordia duxit,
 Vocis ab ambiguo tortæ crudelitèr usu;
 Aut dedit huic ortus spurci lascivia cantūs,
 Quæ violat castas, et acerbūm vulnerat aures:
 Forsitan heu! dulci manabant gaudia rivo,
 Quorum fons vitium fuit illius, illius error,

Quēis

*From topics which Good-nature would forget,
And Prudence mention with the last regret.*

*Add yet unnumber'd ills, that lie unseen
In the pernicious draught ; the word obscene,
Or harsh, which once elanc'd must ever fly
Irrevocable ; the too prompt reply,
Seed of severe distrust, and fierce debate ;
What we should shun, and what we ought to hate.*

*Add too the blood impoverish'd, and the course
Of Health suppress'd, by Wine's continu'd force.*

*Unhappy Man ! whom sorrow thus and rage
To diff'rent ills alternately engage.*

*Who drinks, alas ! but to forget ; nor sees,
That melancholy Sloth, severe Disease,
Mem'ry confus'd, and interrupted Thought,
Death's harbingers, lie latent in the draught :
And in the flow'rs, that wreath the sparkling Bowl,
Fell Adders hiss, and poys'nous Serpents roll.*

Remains

Quēis amat optatam prætexere Candidus umbram,
Et Sapiens meminisse horret, luctuque refugit.

His super accedit series immensa malorum,
Quæ miseros fallunt, haustusque sequuntur amaros :
Hic immunda latet, ignominiosaque dicta,
Quæque emissa semel volat irrevocabilis, auri
Vox durūm morosa sonans ; nimis acre, citumque
Responsum, unde ferox stirpem traxere nefandam
Suspicio, sœvisque minax discordia verbis ;
Quæque petita nocent, et quæ fugisse decorum est.

Sanguis hebet, frigentque effætæ in corpore vires ;
Alma salus etiām cursus oblita priores
Degenerat, nimioque meri corrumpitur usu.

O nimiūm miseros Homines, sua si mala nōrint !
Quos agit alternis dolor et dementia cæcos,
In pestesque rapit varias, perque aspera versat.
Securos latices, et longa oblivia potant ;
Scilicet ignorant inamænum ignobilis Otī
Torporem, in memori confusas pectora rerum
Effigies, sœvoque timendos agmine Morbos,
Conceptus interruptos, titubantia Verba,
Nuntia venturæ Mortis, latitare sub haustu,
Tristiaque in mediis posuisse cubilia poc'lis :
Inter et amplexas lætum Cratera corollas,
(Usque adeo est aliquid, quod in ipsis floribus angat)
Volvi Hydros, Colubrosque tumescere sibila colla.

*Remains there ought untry'd, that may remove
 Sickness of mind, and heal the bosom? — Love,
 Love yet remains: indulge his genial fire,
 Cherish fair Hope, solicit young Desire,
 And boldly bid thy anxious soul explore
 This last great remedy's mysterious pow'r.*

*Why therefore hesitates my doubtful breast?
 Why ceases it one moment to be blest;
 Fly swift, my Friends; my Servants, fly; employ
 Your instant pains to bring your Master joy.
 Let all my Wives and Concubines be dress'd:
 Let them to-night attend the Royal Feast;
 All Israel's Beauty, all the foreign Fair,
 The gifts of Princes, or the spoils of War:
 Before their Monarch they shall singly pass,
 And the most worthy shall obtain the grace.*

*I said: the Feast was serv'd: the Bowl was crown'd;
 To the King's pleasure went the mirthful round:
 The Women came: as custom wills, they past:
 On One (O that distinguish'd One!) I cast
 The fav'rite glance: O! yet my mind retains
 That fond beginning of my infant pains.*

Mature

Intentatum aliquid restat, quod leniat ægrum
 Pectus, et accedat nostro medicina dolori?
 Restat Amor: lætus genialem pasce Calorem,
 Spesque fove teneras, ac molle Cupidinis OEstrum
 Sollicita, mentemque jube, quæ fluctuat æstu
 Curarum, explorare novi medicaminis usum.

Cur igitur dubio jactatur turbine pectus?
 Cur trahit usque moras, ac felix esse recusat?
 Vos Socii properate, simul properate Ministri,
 Quærite Deliciasque novas, Luxumque recentem,
 Et Dominum vestro juvet empta labore Voluptas.
 Conjux ornatus, et Pellex induat omnis,
 Regiaque hâc hilares celebrent Convivia nocte;
 Quas habet Isræl veneres, peregrinaque tellus,
 Bellorum spolia, aut magnorum munera Regum.
 Ordine quæque suo sub Principis ora verendi
 Prodeat, exortemque ferat dignissima palmam.

Dixi; epulas mensæ apponunt, cratera coronant,
 Lætitiamque vovens Regi scyphus actus in orbem
 Festivum redit, atque hilari fremit Aula tumultu.
 Continuò Muliebris adeſt de more vetusto,
 Inceditque Cohors: visu perculsus in Unam,
 Egregiam ante alias Unam, jaculabar amorem.
 Multa animo heu! Nymphæ virtus, multusque recursat
 Oris honos, et adhuc teneræ primordia flammæ
 Agnosco, et nostri cunabula sœva doloris.

*Mature the Virgin was of Egypt's race :
 Grace shap'd her limbs ; and Beauty deck'd her face :
 Easy her motion seem'd, serene her air :
 Full, tho' unzon'd, her bosom rose : her hair
 Unty'd, and ignorant of artful aid,
 Adown her shoulders loosely lay display'd ;
 And in the jetty curls ten thousand Cupids play'd.*

*Fix'd on her charms, and pleas'd that I could love,
 Aid me my Friends, contribute to improve
 Your Monarch's bliss, I said ; fresh Roses bring
 To strow my Bed ; 'till the impov'rish'd Spring
 Confess her want ; around my am'rous head
 Be dropping Myrrhe, and liquid Amber shed,
 'Till Arab has no more. From the soft Lyre,
 Sweet Flute, and ten-string'd instrument, require
 Sounds of delight : and thou, fair Nymph, draw nigh ;*

Thou

Jam matura Viro, jam plenis nubilis annis,
 Ægypti sese Virgo de gente ferebat:
 Fingebant artus Charites, Venus ora polibat.
 Ambiit hanc furtim, quoquò vestigia flexit,
 Mollis honor, placidosque secuta est Gratia gestus.
 Non tereti strophio turgentes vincita papillas,
 Exeruit: nec pexa comam est, religatave nodis,
 Quæ propriis pollens opibus, nihil artis egena,
 Ex humeris, nitidoque undavit amabilem collo:
 Crinibus intortum nigris lasciviit Agmen
 Aligerum, cirrisque Cupido sub omnibus hæsit.

Dum stupui, obtutuque hæsi defixus in uno,
 Dumque puellaris formæ mirabar honores,
 Intus ovans, quod Amoris erat concessa facultas,
 Auxilium præsens, dilecti, afferte, Sodales,
 Addite deliciis nostris, ac gaudia Regis
 Provehite in melius, dixi; date Lilia plenis,
 Pubentesque Rosas calathis, et quicquid Odorum
 Halat; agris desint sua Florea sæcula, nosfer
 ✓ Dum crescit Torus, et colleto Vere superbit.
 Myrrha caput stillans, et Succinus irriget Imber,
 Aptaque Amatori fudent Opobalsama crines,
 Donec plura negant Arabum felicia regna.
 Elicite imbelli modulamina dulcia Plectro,
 Jucundumque melos; doctique lacescite pulsu
 Pollicis instrumenta decem resonantia chordis:
 Tuque etiam accedas propriis, pulcherrima Virgo,

Tu,

*Thou, in whose graceful form, and potent eye
 Thy Master's joy long sought at length is found ;
 And as thy brow, let my desires be crown'd ;
 O fav'rite Virgin, that hast warm'd the breast,
 Whose sov'reign dictates subjugate the East !*

*I said ; and sudden from the golden throne
 With a submissive step I hasted down.*

*The glowing garland from my hair I took,
 Love in my heart, obedience in my look ;
 Prepar'd to place it on her comely head :*

*O fav'rite Virgin ! (yet again I said)
 Receive the honors destin'd to thy brow ;
 And O above thy fellows happy Thou !*

| Their duty must thy sov'reign word obey.

Rise up, my Love ; my fair one, come away.

*| What pang, alas ! what ecstasy of smart
 Tore up my senses, and transfix'd my heart ;
 When she with modest scorn the Wreath return'd,
 Reclin'd her beauteous neck, and inward mourn'd ?*

*Forc'd by my pride, I my concern suppress'd,
 Pretended drowsiness, and wish of rest ;
 And sullen I forsook th' imperfect feast : }*

Ordering

Tu, cuius nitido in vultu, formâque decenti,
 Cujus et in rutilis, quos fulgur obarmat, ocellis,
 Inventa est domini, longum quæsita, Voluptas :
 Ipse meis votis, et tu potiare coronâ :
 O chara ante alias Virgo, quæ sub juga victum
 Misisti, latè devicto Oriente tyrannum!

Talia diëta dedi, ac folio festinus ab aurô
 Exilii, vultumque ferens, gressusque precantis.
 Eripui Ipse meis ardentia ferta capillis,
 (Obsequium aspectus gesit, cor intus amorem)
 Illius et capiti Gemmatum Insigne decoro
 Impositurus eram: rursusque hæc ore locutus,
 O chara ante alias Virgo, cape præmia fronti
 Debita, et O sociis salve prælata Puellis!
 Illæ omnes, studiosa cohors, tua jussa sequentur.
 Eripe te, formosa, moræ, mea, surge, Voluptas.

Quam sœvus dolor heu! quam non tolerabilis angor
 Concussit labefactum animum, perque ossa cucurrit;
 Respuit oblatæ cùm munera Virgo Corollæ
 Sævitiâ facili, et vultu indignata modesto
 Interius doluit, tereti cervice reflexâ?

Indecorem aversata superbia nostra repulsam
 Introrsum curas premere altâ mente coegit:
 Languidus expetii simulato corde soporem,
 Atque epulas imperfætas, et plena reliqui
 Pocula discedens, media inter gaudia tristis:

*Ordering the Eunuchs, to whose proper care
Our Eastern grandeur gives th' imprison'd Fair,
To lead her forth to a distinguis'h'd bow'r,
And bid her dress the bed, and wait the hour.*

*Restless I follow'd this obdurate Maid
(Swift are the steps that Love and Anger tread)
Approach'd her person, courted her embrace,
Renew'd my flame, repeated my disgrace:
By turns put on the Suppliant, and the Lord:
Threaten'd this moment, and the next implor'd;
Offer'd again the unaccepted Wreath,
And choice of happy Love, or instant Death.*

*Averse to all her am'rous King desir'd,
Far as she might, she decently retir'd:
And darting scorn, and sorrow from her eyes,
What means, said she, King Solomon the Wise?*

*This wretched Body trembles at your Pow'r :
Thus far could Fortune: but she can no more.
Free to her self my potent Mind remains ;
Nor fears the Victor's Rage, nor feels his Chains.*

*'Tis said, that thou canst plausibly dispute,
Supreme of Seers, of Angel, Man, and Brute;*

Canſt

Semiviros jussi, quorum, sic poscit Eoa
 Majestas, servat tutela innoxia Nymphas,
 Arboreæ exortes educere sedis in umbras,
 Lectum ubi construeret, tempusque maneret amicum.
 Irrequieto intùs versante cupidine pectus,
 Difficilis duræque comes vestigia pressi
 Virginis; (usque adeò cursus Amor Iraque nostros
 Præcipitare solent, et plantis addere pennas)
 Accesisti propior coram, amplexusque petivi;
 Et repetitus Amor, fuit et repetita repulsæ
 Sæpè mihi labes: in formas cereus omnes,
 Supplicis inque vices indutus, et ora Tyranni,
 Nunc terrere Minis, Prece nunc mollire parabam:
 Serta iterum rejecta tuli, jussique beatæ
 Aut vitam Flammæ, aut certæ succumbere Morti.

At non Illa preces tractabilis audiit ullas,
 Sed quantum potuit, passu regressa decenti est:
 Eque oculis mixtum luctu jaculata furorem,
 Quid Sapientis, ait, vult hæc Infania Regis?

Te Dominum infelix agnoscit Corpus, et horret;
 Tantum Fortunæ licuit: sed non datur ultra.
 Arrogat imperium sibi Mens, ac libera restat,
 Victorisque minas, et inania vincula temnit.

Tu potes occultos rerum penetrare recessus,
 Divorumque super naturâ, Hominisque Feræque
 Differere, argutus Sophiæ, et non Fordidus Auctor.

*Canſt plead with ſubtil wit and fair diſcourſe,
Of Paſſion's folly, and of Reaſon's force.
That to the Tribes attentive Thou canſt ſhow,
Whence their miſfortunes, or their bleſſings flow :
That Thou in Scienſe, as in Pow'r art great ;
And Truth and Honour on thy Edicts wait.
Where is that Knowledge now, that Regal Thought,
With juſt adviſe, and timely counſel fraught ?
Where now, O Judge of Israel, does it rove ?—
What in one moment doſt thou offer ? Love—
Love ? why 'tis Joy or Sorrow, Peace or Strife ?
Tis all the Color of remaining life :
And Human Miſ'ry muſt begin or end,
As He becomes a Tyrant, or a Friend.
Would David's Son, religious, juſt, and grave,
To the firſt bride-bed of the world receive
A Foreigner, a Heathen, and a Slave ?
Or grant, thy paſſion has theſe names deſtroy'd ;
That Love, like Death, makes all diſtinction void ;*

Yet

Tu potes, ut perhibent, miranti ostendere Turbæ,
 Indole subtili instructus, pulchrâque loquelâ,
 In quantum Affectus, animique effræna Cupido
 Desipient, quantum sapiat Rationis acumen.
 Attentas Te posse Tribus it fama docere,
 Undè Boni dulcedo , Malive exurgat amaror.
 Nec Te Majestas, quantùm Sapientia, clarat ;
 Et Tua castus Honor, Verumque Edicta sequuntur.
 Quò nunc illa abiit Sapientia ? provida Regis
 Quò sanis adeò, ac maturis prædita Corda
 Consiliis ? ubì nunc, Judex Solymæe, vagantur ?
 Quod mihi nunc offers properanter munus ? Amorem ?
 Siccine mutatus Solomon infervit Amori ?
 Quid sit Amor, quæris ? Dolor est, aut grata Voluptas,
 Aut cum Pace Quies, aut Nox cum lite Diesque ;
 Hinc et vita trahit, supereft quæcunque, Colorem.
 Principium Humanæ sumant, finemve necesse est
 Ærumnæ, infesti hic sœvit si more Tyranni,
 Aut si Fautor adest, ac mitia pectora gestat.
 Siccine Davidides, triplici quem insignit honore
 Et pietas, et prisca fides, mentisque decorum
 Pondus, in amplexum Peregrinæ Virginis iret,
 Et Famulæ conjux, et Nymphæ Monstra colentis,
 Insignem triplici macularet crimine Lectum ?
 Nomina, cede etiam, quòd Amanti hæc cassâ putentur,
 Et quòd Amor, Mortis ritu, discrimina tollat :
 Dum tamen in pectus tibi dura hic efferus Hostis

*Yet in his empire o'er thy abject breast,
His flames and torments only are exprest :
His Rage can in my Smiles alone relent ;
And all his Joys solicit my Consent.*

*Soft Love, spontaneous Tree, its parted root
Must from two Hearts with equal vigour shoot :
Whilst each delighted, and delighting, gives
The pleasing ecstasy, which each receives :
Cherish'd with Hope, and fed with Joy it grows : }
Its chearful buds their opening bloom disclose ; }
And round the happy soil diffusive Odor flows. }
If angry Fate that mutual care denies ; }
The fading Plant bewails its due supplies : }
Wild with Despair, or sick with Grief, it dies. }*

*By force Beasts act, and are by force restrain'd :
The Human Mind by gentle means is gain'd.
Thy useless strength, mistaken King, employ :
Sated with rage, and ignorant of joy,
Thou shalt not gain what I deny to yield ;
Nor reap the Harvest, tho' thou spoil'st the Field.*

Know,

Imperia exercet, sœvâque Tyrannide ludit,
 Per flamas solùm, tormentaque, Numen Amoris
 Agnoscis, viresque, expertus tela, tremiscis.
 In Nostro solùm, dum ridet amabilè, Vultu
 Mollescit Rabies, stimulique hebetantur acuti ;
 Omniaque e Nostro pendent huic Gaudia Nutu.

Arbor mollis, Amor, nullo cogente sub auras
 Sponte suâ erigitur, gemino quin Corde necesse est
 Partitâ exiliat radice, ac viribus æquis :
 Delectetque vicissim, et delectetur Utrumque,
 Et dulces animi motus, quos Utraque præbent,
 Utraque percipient, et amico fœdere crescant.
 Spes fovet hanc, almosque ministrant Gaudia succos :
 Hinc trudit gemmas, et frondes explicat omnes ;
 Et latè Ambrosii circum jastantur Odores.
 Mutua sin crudele negârit pabula Fatum,
 Subsidio viduata suo Planta arida marcat :
 Et vel mentis inops, moritur, vel victa dolore.

Vis regit ingenium Bruti, ac vis sola coercet :
 Blanditias, mollesque aditus Humana reposcunt,
 Nec nisi tormento vincuntur Pectora leni.
 Infelix errore tuo, ac spe captus inani
 Effundas rabiem, Solomon, et inutile robur :
 Irarum satur heu ! blandique ignarus Amoris,
 Quod prece vique obsessa nego, non viator habebis ;
 Nec, spolies licet Arva, optatâ Messâ fruēris.

Agnoscas.

*Know, Solomon, thy poor extent of sway ;
 Contract thy brow, and Israel shall obey :
 But wilful Love thou must with Smiles appease ;
 Approach his awful throne by just degrees ;
 And if thou wouldest be happy, learn to please.*

*Not that those arts can here successful prove :
 For I am destin'd to another's love.*

*Beyond the cruel bounds of thy Command,
 To my dear Equal, in my native land,
 My plighted vow I gave : I his receiv'd :
 Each swore with truth : with pleasure each believ'd.
 The mutual contract was to Heav'n convey'd :
 In equal scales the busy Angels weigh'd
 Its solemn force, and clap'd their wings, and spread
 The lasting Roll, recording what We said.*

*Now in my heart behold thy poinard stain'd :
 Take the sad life which I have long disdain'd :
 End, in a dying Virgin's wretched fate,
 Thy ill-starr'd Passion, and My stedfast Hate.
 For long as blood informs these circling veins ;
 Or fleeting breath its latest pow'r retains ;*

Hear

Agnoscas angusta tui Pómæria Regni,
 Adde Supercilio nubem, parebit et omnis
 Isräel: at Amor, cui stat pro lege voluntas,
 Fronte tibi est placidâ, ac Risu pacandus amico ;
 Illius ad solium vultu passuque modesto
 Lenitè arrepas; ac si cupis esse beatus,
 Suadelam ediscas mellitam, artemque placendi.

Nil tamen hîc poterunt pollens suadela, vel artes :
 Namque Ego sum pridèm Alterius devota cubili..
 Imperii fines ultra, tuaque effera Rura,
 Compare cum sponso Patriæ in felicibus arvis
 Mutua paæta fides, et mutua dextra coibat:
 Juravit verum, atque lubens credebat Uterque.
 Vota alterna Deûm ventus referebat ad aures :
 Lancibus Ætherii librârunt pondus in æquis
 Indigenæ, et lætùm plausere strepentibus alis ;
 Dumque manu latè Sacrum explicuere Volumen,
 Fædera Perpetuis mandârunt mutua Fastis.

In Mea nunc cernas immersum Pectora ferrum ;
 Spumantemque cruore ensem, collapsaque membra ;
 Quin animam eripias tristem, quam faucia curis
 Contempsi dudùm ; ac miserandâ in morte Puellæ,
 Lævus Amor tuus, et vivax mea concidat Ira.
 Namque Hæ vitali saliunt dùm sanguine Venæ,
 Extremusve ægros dùm Spiritus hos regit artus ;

Ægypti:

*Hear me to Egypt's vengeful Gods declare,
Hate is my part : be thine, O King, Despair.*

*Now strike, she said, and open'd bare her breast ;
Stand it in Judah's Chronicles confess,
That David's Son, by impious passion mov'd,
Smote a She-slave, and murder'd what he lov'd.*

*Asham'd, confus'd, I started from the bed ;
And to my Soul yet uncollected said :
Into thy self, fond Solomon, return ;
Reflect again, and thou again shalt mourn.—
When I through number'd years have Pleasure sought ;
And in vain Hope the wanton Phantom caught ;
To mock my sense, and mortify my pride,
'Tis in another's pow'r, and is deny'd :
Am I a King, great Heav'n ! does Life or Death
Hang on the wrath, or mercy of my Breath ;
While kneeling I my Servant's smiles implore ;
And One mad Dam'sel dares dispute my Pow'r ?
To ravish her ! that thought was soon depress'd,
Which must debase the Monarch to the Beast.
To send her back ! O whither, and to whom ?
To Lands where Solomon must never come ;*

To

Ægypti Ultores Divos in vota vocantem
 Exaudi, et Nemesi fundentem hæc verba severæ ;
 Usque Odisse meum est ; Tibi desperare superfit !

Nunc ferias, ait, ac pectus nudavit ad iustum ;
 In Judæ vigeat Seclus indelebile Fastis ;
 Posteritas legat, ut turpi cor percitus irâ
 Davidides Famulam immiti percussérit ense,
 Crudelisque Procus Nympham jugulârit amatam.

Turbidus introrsum, perfusus et ora pudore,
 Protinus inviso eripui mea membra Cubili ;
 Atque Animo hæc dixi turbato, ægrèque recepto ;
 In te descendas, Solomon insane ; quid ultrâ
 Quæris ? quin iterum reputes, iterumque dolebis.
 Cum jam Ego quæsivi per tædia temporis Unam
 Longa Voluptatem, et jam spe fallente Procacem
 Præsumpsi, placidâ delusus Imagine, Prædam ;
 Ut Fastum contundat, et ægrum eludat Amorem,
 Possidet hanc, dulcesque negat mihi Fæmina fructus.
 Rex Ego sum, Superi ! vocem officiosa sequuntur
 Fata meam, pendentque meo Mortalia nutu ;
 Dum veneror Supplex curvato poplite Servam,
 Contemnitque meas Virgo temeraria Vires ?

Vimne inferre velim ? hoc subito de pectore cessit
 Consilium, in Mentem quod Regia Corda Ferinam
 Turpitèr indueret : patrias dimittere ad oras ?
 Quonam iret, Cui missa, Animæ pars altera Nostræ ?
 Ad Terras, Solomoni aditus ubi Fata negârunt ;

*To that Insulting Rival's happy arms,
For whom, disdaining Me, She keeps her charms.*

*Fantastic Tyrant of the am'rous Heart ;
How hard Thy Yoke ! how cruel is Thy Dart !
Those 'scape thy anger, who refuse thy sway ;
And those are punish'd most, who most obey.
See Judah's King revere thy greater Pow'r :
What canst thou covet, or how triumph more ?
Why then, O Love, with an obdurate ear
Does this proud Nymph reject a Monarch's pray'r ?
Why to some simple Shepherd does she run,
From the fond arms of David's fav'rite Son ?
Why flies she from the glories of a Court,
Where wealth and pleasure may thy reign support,
To some poor cottage on the mountain's brow,
Now bleak with winds, and cover'd now with snow :
Where pinching Want must curb her warm Desires,
And Household Cares suppress thy genial Fires ?*

Æmuli in amplexus iret petulantis, honores
 Cui Formæ egregios, Me dignata, reservat.
 Effere, et O Solâ constans levitate, Cupido,
 Qui sævo heù nimium ludo distringis Amantes !
 Quam non molle Jugum ! quam non innoxia Tela !
 Indociles tua justâ pati, et submittere duro
 Colla Jugo, fugiunt Iram, ultricesque Sagittas,
 Dive, tuas ; at Quisque magis quo paret Amator,
 Torquetur magis, et pænâ graviore laborat.
 Aspice, ut agnoscat vires, majoraque Scepbris
 Sceptra suis, Judæ pollens ditione Tyrannus.
 Quid cupias majus, majoresve undè Triumphos
 Victor ages ? cur ergò Superba hæc excipit aure
 Surdâ Virgo preces, et Regem spernit Amantem ?
 Defugiens Charæ cur Davidis oscula Prolis,
 Nescio quem properat Pastorem amplectier ulnis,
 Qui, quas pascit, Oves hebeti fôrs Indole vincit ?
 Cur Aulæ eximum decus, ac fulgentia linquit
 Atria ? ubi imperium tibi sustentare, Cupido,
 Divitiæ possint, et Luxuriosa Voluptas :
 Cur habitare Casam pendentem in Vertice Montis
 Stramineam mavult, cunctis modò pervia ventis
 Quæ friget, canis nunc horret operta pruinis ;
 Æstum animi in duris urgens ubi rebus Egestas
 Compescet, frigusque, et pensa operosa Maritæ
 Restinguent Tædam, atque tuos, Amor alme, Calores ?

Too aptly the afflicted Heathens prove
 The force, while they erect the shrines of Love.
 His mystic form the Artizans of Greece
 In wounded stone, or molten gold express :
 And Cyprus to his Godhead pays her vow :
 Fast in his hand the Idol holds his Bow :
 A Quiver by his side sustains a store
 Of pointed Darts ; sad emblems of his pow'r :
 A pair of Wings he has, which he extends
 Now to be gone ; which now again he bends
 Prone to return, as best may serve his wanton ends.
 Entirely thus I find the Fiend pourtray'd,
 Since firſt, alas ! I saw the beauteous Maid :
 I felt him strike ; and now I see him fly :
 Curs'd Dæmon ! O ! for ever broken lie
 Those fatal shafts, by which I inward bleed !
 O ! can my wishes yet o'er take thy speed !
 Tir'd mayſt thou pant, and hang thy flagging wing ;
 Except thou turn'ſt thy course, resolv'd to bring
 The Dam'sel back, and save the love-sick King.
 My soul thus ſtruggling in the fatal Net,
 Unable to enjoy, or to forget ;
 I reason'd much, alas ! but more I lov'd ;

Sent

Ethnica Gens nimis apta Dei per signa fatetur
 Vim sibi funestam, dum Fana educit Amori.
 Mystica Graiorum Manus ingeniosa Fabrorum
 Effingens simulachra, infligit Vulnera Saxo,
 Aut sævum excudit liquefacto Numen in Auro.
 Supplicibus Votis, et Thure hunc Cyprus adorat:
 Arcum Dextra tenet: Lateri lethalis adhæret
 Corytos, Jaculis horrendum fætus acutis,
 Mæsta Potestatis, durius Insignia Regni:
 Pennarum Duplex humeris innectitur Ordo,
 Quas nunc extendit properans discedere, quas nunc
 Contrahit in redditum pronus, mutabile sempèr
 Mentis ad arbitrium, utque procax Laſcivia suadet.
 Sic nimis heu! verè depictum Dæmona novi,
 Ex quo Pulchra meos Virgo præstrinxit ocellos.
 Sensi iustum, nunc cerno fugam: Tibi Spicula, Alastor,
 Æternum jaceant lethalia fracta, medullam
 Quæ mihi trajecere, interno tincta cruento!
 O possumuntne tuos mea Vota æquare volatus?
 Torpida deficiat tibi Penna, et fessus anheles;
 Ni cursum properè flectas, Nympha inque reducas,
 Et Regi Medicus sis idem, ut Vulneris Auſtor.

Dumque Anima in laqueo sic colluctata laborat
 Fatali, nec posse frui, aut ex corde Puellam
 Oblito delere datur; cum mente putabam
 Serius heu! multum tacitâ, at magis æger amavi;

Et

*Sent and recall'd, ordain'd and disapprov'd:
 'Till hopeless plung'd in an abyss of grief,
 I from Necessity receiv'd relief:
 Time gently aided to affwage my pain;
 And Wisdom took once more the slacken'd rein.*

*But O how short my interval of woe!
 Our Griefs how swift; our Remedies how slow!
 Another Nymph (for so did Heav'n ordain,
 To change the manner, but renew the pain)
 Another Nymph, amongst the many Fair,
 That made my softer hours their solemn care,
 Before the rest affected still to stand;
 And watch'd my eye, preventing my command.
 Abra, She so was call'd, did soonest hast
 To grace my presence; Abra went the last:
 Abra was ready ere I call'd her name;
 And tho' I call'd another, Abra came.*

*Her Equals first observ'd her growing zeal;
 And laughing gloss'd, that Abra serv'd so well.
 To Me her actions did unheeded die,
 Or were remark'd but with a common eye;
 'Till more appriz'd of what the Rumour said,*

More

Et misi, et revocavi amens, iusli, atque vetavi :
 Donec jam Curarum exspes submersus in undis,
 Accepi tandem miserandâ a Sorte levamen.
 Temporis hora meos lenibat sera dolores,
 Et laxas iterum Sapientia sumpfit habenas.

Heù breve solamen, miseros heù parva labores
 Excepit Requies ! cursu quam præpete Luctus
 Appropenant ; pede quam clando Medicina moratur !
 Altera Nympha, (Deo stetit hæc sententia, pænæ
 Mutatâ facie curas renovare priores)
 Altera Nympha, inter formosas mille Puellas,
 Mollia quæ nostræ curabant Tempora Vitæ
 Intentis studiosæ animis, operâque fideli,
 Stare locis voluit primis, et prima videri
 Ante alias, Oculique loquacis signa notavit
 Officiosa mei, celer antevenire jubenti.
 Abra, (hoc nomen erat Nymphæ,) mihi sponte sub ora
 Objecit se prima, novissimaque exiit Abra :
 Abra parata fuit, nomen licet Ipse tacerem ;
 Cumque vocarem Aliam, properavit et adfuit Abra.
 Gliscens Sedulitas, et dædala cura placendi
 Conservas primum haud latuit; dedit Abra Cachinno,
 Materiamque Jocis, operâ vehementer Ministra.
 At male apud memorem stabat me Gratia Facti,
 Respexive pigro Spectator lentus ocello ;
 Donec plus patulam præbens rumoribus aurem,

Plùs

More I observ'd peculiar in the Maid.

*The Sun declin'd had shot his western ray ;
When tir'd with business of the solemn day,
I purpos'd to unbend the evening hours,
And banquet private in the Women's bow'rs.
I call'd, before I sat, to wash my hands :
For so the precept of the Law commands.
Love had ordain'd, that it was Abra's turn
To mix the sweets, and minister the urn.*

*With awful homage, and submissive dread
The Maid approach'd, on my declining head
To pour the oils : She trembled as she pour'd ;
With an unguarded look she now devour'd
My nearer face : and now recall'd her eye,
And heav'd, and strove to hide a sudden sigh.
And whence, said I, canst thou have dread, or pain ?
What can thy imag'ry of sorrow mean ?
Secluded from the World, and all its Care,
Hast thou to grieve or joy, to hope or fear ?
For sure, I added, sure thy little heart
Ne'er felt Love's anger, or receiv'd his dart.*

*Afash'd she blush'd, and with disorder spoke :
Her rising shame adorn'd the words it broke.*

If

Plùs Nympham attentus, plùs singula facta notavi,
Inque opere Ancillæ plusquam Ancillaria vidi.

Jam Sol Hesperio demerserat Æquore Currus ;
Cum jam ego pertæsus curas, et seria Lucis,
Suavitè austeros statui laxare labores
Vespere, secretasque Epulas celebrare Catervam
Inter Fæmineam, viridi reclinis in umbrâ.
Afferri manibus lympham jussi ante, paratæ
Quam mensæ accubui : sic Leges, Juraque poscunt.
Abræ blandus Amor mandarat munia, fontes
Ut liquidos daret, ac suaves misceret odores.

Accessit Nympha obsequio pudibunda decenti,
Ut prono redolens Capiti irroraret Olivum :
Irrorans tremuit ; nunc castum oblita pudorem,
In Me avidos pavit visus, arsitque tuendo :
Nunc suffusa rubore vagos revocavit ocellos,
Et tacitè est conata tumenti in pectore motus,
Ac mœsti premere introrsum Suspiria Cordis.
Undè tibi, dixi, manat timor, undè dolores ?
Quid sibi Mæroris velit hæc lugubris Imago ?
Semota a Mundi rebus, sejunctaque longè,
Tun' Luctum nutris, et Gaudia, Spemque, Metumque :
Nam certè, nunquam certè Tibi Pectus, Amoris,
Angustum, aut Rabiem sensit, Jaculumve recepit.

Erubuit, subitoque Animi confusa tumultu
Singultim hæc dixit : Pulcher Pudor ora loquentis
Ornavit, pondusque dedit, veneresque Loquelæ.

*If the great Master will descend to hear
The humble series of his Hand-maid's care ;
O ! while she tells it, let him not put on
The look, that awes the Nations from the Throne :
O ! let not Death severe in glory lie
In the King's frown, and terror of his eye.*

*Mine to obey ; thy part is to ordain :
And tho' to mention, be to suffer pain ;
If the King smiles, whilst I my woe recite ;
If weeping I find favor in his sight ;
Flow fast my tears, full rising his delight.*

*O ! witness Earth beneath, and Heav'n above ;
For can I hide it ? I am sick of Love :
If Madness may the name of Passion bear ;
Or Love be call'd, what is indeed Despair.*

*Thou Sov'reign Pow'r, whose secret will controlls
The inward bent and motion of our Souls !
Why hast thou plac'd such infinite degrees
Between the Cause and Cure of my disease ?
The mighty Object of that raging fire,
In which un pity'd Abra must expire,
Had he been born some simple Shepherd's heir,
The lowing herd, or fleecy sheep his care ;
At morn with him I o'er the hills had run,
Scornful of Winter's frost, and Summer's sun,*

Still

Si potis est animos adeò submittere Princeps,
 Ut Famulæ Curis patientem commodet aurem ;
 Singula dum narrat, procul exulet horrida Frontis
 Majestas, Solio Gentes quæ terret ab alto.
 Ne Mors in Vultu lateat lugubrè micanti,
 Eque oculo Regis vibret intolerabile Fulgur.

Imperitare Tuum ; Mihi iussa capeſſere fas est :
 Sitque referre licet, ſævos renovare dolores ;
 Dum reſero luētus, ſi Rex arrideat ore
 Pacato ; ſequiturque meos ſi Gratia fletus,
 Lachryma crebra fluat, fluat Illi plena Voluptas.

Te testor, Tellus, et conſcia Sidera Cæli ;
 Peētus amore calet : Quis condere poſſit Amorem ?
 Si Virgo maleſana meretur nomen Amantis :
 Sive Amor eſt, nullum ſperare in Amore levamen.

O Suprema, Hominum penetrans quæ Corda, Potestas,
 Affectus regis, et cæcâ moderaris habenâ !
 Infinitum adeò cur diſtinet Intervallum
 Dispoſitas, Causamque Mei, Morbique Medelam ?
 Si, mea quæ violens carpit præcordia, flammæ
 Nobilis Ille Auētor, flammæ, quâ mœſta recedet
 Consumpta in Cineres, heū Nulli flebilis ! Abra,
 Si modò Paſtoris, vel Proles hirta Bubulci,
 Aut niveos Ovium fætus, Armentave lœta
 Curâſſet ; Montes iviſſem mane per altos,
 Nil metuens Brumæ furias, Solisque calores,

Still asking, where he made his flock to rest at noon.
 For him at night, the dear expected Guest,
 I had with hasty joy prepar'd the Feast ;
 And from the cottage, o'er the distant plain,
 Sent forth my longing eye to meet the Swain ;
 Wav'ring, impatient, toss'd by Hope and Fear ;
 'Till He and Joy together should appear ;
 And the lov'd Dog declare his Master near.

On my declining neck, and open breast,
 I should have lull'd the lovely Youth to rest ;
 And from beneath his head, at dawning day,
 With softest care have stoln my arm away ;
 To rise, and from the fold release the Sheep,
 Fond of his Flock, indulgent to his Sleep.

Or if kind Heav'n propitious to my flame
 (For sure from Heav'n the faithful ardor came)
 Had blest my Life, and deck'd my natal Hour
 With height of Title, and extent of Pow'r :

Without

Usque rogans, medium cùm Sol superârat Olympum,
 Quâne Pecus requiem, et frigus captaret in Umbrâ.
 Hospitis in chari adventum sub nocte parâssem
 Festinas gaudens epulas, et Ruris inempta
 Fercula; et angusti speculata e Culmine Tecti,
 Intendissem avidos, passim omne per æquor, ocellos,
 Sicubi Pastorem visu deprendere possem;
 Inter Spemque Metumque incerto mobilis æstu,
 Impatiensque moræ; donec veniente venirent
 Illo Deliciæ, et frontem explicitura Voluptas;
 Et Canis adventus jam significaret Heriles,
 Lenitèr attritæ crebro sinuamine Caudæ.
 Infusum Gremio Juvenem, Colloque retorto
 Fovissem amplexu per pulchrum, invaserat Artus
 Irrigi donec facilis Viole itia Somni.
 Mollitèr et Capiti subducere Brachia vellem,
 Cùm Cælo tenebras oriens Aurora fugârat;
 Eximerem clausos surgens ut Ovibus Agnos,
 Pulchri semper amans Pecoris, Pecorisque Magistri,
 Huic faciles Somnos, His Pabula læta ministrans.
 Aut si fortè meo Deus aspirâsst Amori;
 (Namque erit Ille mihi semper Deus, indidit ignem
 Qui tam cælestem cordi, qui Solis ad instar
 Flagrat inextinctum, et parili fulgore coruscat)
 Si modò me titulis auctam decorâsst honestis,
 Natalesque meos augusti Insignia Sceptri

(Lucinæ

*Without a crime my Passion had aspir'd,
Found the lov'd Prince, and told what I desir'd.*

*Then I had come, preventing Sheba's Queen,
To see the comeliest of the Sons of Men ;
To hear the charming Poet's am'rous Song,
And gather honey falling from his Tongue ;
To take the fragrant kisses of his Mouth,
Sweeter than breezes of her native South ;
Likening his Grace, his Person, and his Mien
To all that Great or Beauteous I had seen.
Serene and bright his Eyes, as solar beams
Reflecting temper'd light from crystal streams ;
Ruddy as Gold his Cheek ; his Bosom fair
As Silver ; the curl'd ringlets of his Hair
Black as the Raven's wing ; his Lip more red
Than Eastern coral, or the Scarlet thread ;
Even his Teeth, and white like a young Flock
Coeval, newly shorn, from the clear Brook*

Recent,

(Lucinæ favor, et nascendi nobilis ordo)

Ornâssent: crevisset Amor mihi criminis expers;
Tùm molles ad Regem aditus mihi Fata dedissent,
Et fari coràm, dulcemque recludere flammam.

Tunc Ego venissèm certans prævertere Shebæ
Reginam, ut veneres indutum mille viderem,
Qui formâ Natos Hominum supereminet omnes.
Ut Lyrici Charitas redolentia carmina Vatis
Dulcifona audirem; ut depascerer aurea diëta,
Mellaque libarem, quæ Lingua Poetica fudit.
Oris ut Ambrofii fragrantia Basia fugens
Exprimerem, suaves superantia Veris odores,
Cinnamcamque, oras Shebæ quæ ventilat, auram.
Egregias formæ Veneres, ac frontis honores
Omnibus assimilans, quæ, Pulchra, aut Splendida florent.
Dulcè micant Oculi, ceù lucida tela Dici,
Refractum nitidi jaculantes lumen ab undis
Chrystalli, et modico radiant fulgore sereni;
Interfusa Genas distinguit Purpura, et Auro
Par Rubor; Argenti cendentia pectora vincunt
Splendorem; torti per lævia Colla Capilli
Nigrescunt, quales sparsæ per tergora pennæ
Cornicis; plûs Labra rubent, quam tincta colore
Stamina Puniceo, Eoive Corallia Ponti;
Æquali pulchrè Dentes stant ordine, et albi
Grex veluti, cui forma eadem est, eademque Juventas,

Quique

Recent, and blanching on the sunny Rock.
Iv'ry with Saphirs interspers'd, explains
How white his Hands, how blue the manly Veins.
Columns of polish'd Marble firmly set
On golden bases, are his Legs and Feet.
His Stature all Majestic, all Divine,
Straight as the Palmtree, strong as is the Pine.
Saffron and Myrrhe are on his Garments shod :
And everlasting Sweets bloom round his Head.
What utter I? where am I? wretched Maid!
Die, Abra, die : too plainly hast Thou said
Thy soul's desire to meet his high Embrace,
And blessings stamp'd upon thy future Race;
To bid attentive Nations bless thy Womb,
With unborn Monarchs charg'd, and Solomons to come.
Here o'er her speech her flowing eyes prevail.
O foolish Maid! and, O unhappy Tale!
My suff'ring heart for ever shall defy
New wounds, and danger from a future eye.
O! yet my tortur'd senses deep retain
The wretched mem'ry of my former pain,

The

Quique recèns tonsum liquido de flumine Vellus
 Purum a Sorde refert, et nunc in Rupis aprico
 Vertice, Phæbœo fervori obnoxius albet.
 Sapphiris velutì mistum violaverit aptè
 Si quis Ebur, Manus alba, et cærula Vena colores
 Non alios jaētant: huic Crura pedesque Columnæ
 Stant ut Marmoreæ super Aurea fulcra locatæ.
 Nobilis Ore nitet Majestas; Corpore Palmam
 Procero, validis et Pinum viribus æquat.
 Myrrham, fragrantesque Crocos exspirat Amictus,
 Perpetuumque Nemus circa caput halat Amomi.
 Quid loquor? aut ubi sum? quæ me dementia cepit?
 Iratis heu! nata Deis, miserabilis Abra!
 Quin morere, ut merita es, ferroque averte dolorem:
 Heu! claris nimiùm verbis, temeraria Virgo,
 Vulgâsti angusto conceptum in pectore Votum;
 Te velle in thalamos Tanti confundere Regis,
 Amplexuque frui; seros honor unde Nepotes,
 Et derivati decorabit Gloria Regni; :
 Ut fortunatam Gens omnis prædicet Alvum,
 Sceptrigerâ fætam Sobole, et Solomone futuro.
 Hic Lachrymæ impediunt iter uduni Vocis obortæ.
 O Virgo malefana, infaustaque Fabula! pectus
 Usque meum tædamque novam, et nova Vulnera temnet,
 Spiculaque ex oculo fugiet vibrata futuro.
 Heu! priscus dolor in confossis sensibus hærens

The dire affront, and my Egyptian chain.

*As time, I said, may happily efface
That cruel image of the King's disgrace;
Imperial Reason shall resume her seat;
And Solomon once fall'n, again be great.
Betray'd by Passion, as subdu'd in War,
We wisely should exert a double care;
Nor ever ought a second time to err.*

{

This Abra then—

*I saw Her; 'twas Humanity: it gave
Some respite to the sorrows of my Slave.
Her fond excess proclaim'd her passion true;
And generous Pity to that Truth was due.
Well I intreated her, who well deserv'd;
I call'd her often; for she always serv'd.
Use made her Person easy to my sight;*

And

Sævit adhuc ; me Vinc'la etiamnùm Ægyptia vexant,
Et vel adhuc memori manet altè in Mente repōstum
Opprobriumque vetus, spretæque injuria flammæ.

Postera cùm forsā potis est felicitè hora
Sæva adeò dclere mei monumenta Pudoris ;
Læta suas Ratio sedes, et fræna resumet,
Et lapsus Solomon iterùm ad fastigia rerum
Ascendet, solitosque sibi deposcit honores.
Cùm semel indignà tenuerunt compede mentem
Affectus, animosque lues interna subegit,
Marte velùt domitos cautas intendere vires
Hic labor, hoc opus est, Pravique ambage relictā,
Erroris nunquàm cursus iterare sinistros.

Abra mihi implicuit similis contagia Morbi.
Hanc visu dignatus eram ; sic pectus amicum
In Genus humanum suasit : solatia Luctūs
Hoc dedit Ancillæ, paullùmque emolliit ægram.
Prodebat veros Labor officiosus amores ;
Parque fuit veras Nymphæ miserescere curas,
Et placido vultu tantos medicarier æstus.
Præmia concessi Meritis, blandoque Puellam
Lenibam alloquio ; et lectam de millibus unam
Sæpiùs, egregio dignatus honore, vocabam ;
Semper enim partes implebat læta Ministræ.
Hanc facilem visu repetitus reddidit Uſus,

And Ease insensibly produc'd Delight.

*Whene'er I revell'd in the Women's bow'r's
(For first I sought her but at looser hours)
The Apples she had gather'd smelt most sweet :
The Cake she kneaded was the sav'ry meat :
But Fruits their odor lost, and Meats their taste;
If gentle Abra had not deck'd the Feast.
Dishonor'd did the sparkling Goblet stand :
Unless receiv'd from gentle Abra's hand :
And when the Virgins form'd the evening choir,
Raising their voices to the Master-lyre ;
Too flat I thought This voice, and That too shrill ;
One shew'd too much, and one too little skill :
Nor could my soul approve the Music's tone ;
'Till all was hush'd, and Abra sung alone.
Fairer She seem'd, distinguis'd from the rest ;
And better Mien disclos'd, as better drest.*

A

Quæque fuit facilis visu, mox grata videndo
Enituit, subitâque animum dulcedine movit.

Mollia cum suavi fallebam tempora luxu,
Inter Fæmineas fèdes, et amæna vireta,
Delicias Veneris meditans, et totus in illis ;
(Hanc etenim primò magnarum pondere rerum
Lassatus quærebam, horæ solamen inertis ;)
Huic decerpta manu dulcissima Poma ; sapore
Hâc Epulis operante novos habuere Placentæ :
At Fructûs odor, et periiit sua gratia Cænæ,
Jucundusque sapor ; nisi amabilis Abra decoro
Ornâsset sumptu convivia : spumea Vino
Pocula deliciisque suis, et honore carebant,
Hæc nisi Pulchra manus porrexit amabilis Abræ :
Cumque choros lectæ celebrarent Vespare Nymphæ,
Æquarentque Lyrae dominantis voce canores ;
Hæc nimis auferùm, nimis illa sonabat acutùm,
Huic nimis artis erat, Solertia defuit illi :
Nec placuit Citharæ sonus, et vis Musica cordi,
Donec tota Cohors tacuit, jamque edidit Abra
Sola Melos, dulcique sonore silentia rupit.
Eminuit pulchras inter pulcherrima, formâ
Nobilis exorti, exortes dum duxit honores ;
Quoque magis nitidos induta incessit amictus,
Ore magis nitido, et gestu meliore resulfit,
Mille trahens varios radianti a Veste decores ;

Turgens

*A bright Tiara round her Forehead ty'd,
To juster bounds confin'd its rising pride :
The blushing Ruby on her snowy Breast,
Render'd its panting whiteness more confess'd :
Bracelets of Pearl gave roundness to her Arm ;
And ev'ry gem augmented ev'ry charm.
Her Senses pleas'd, Her Beauty still improv'd ;
And She more lovely grew, as more below'd.*

*And now I could behold, avow, and blame
The several follies of my former flame ;
Willing my heart for recompence to prove
The certain Joys that lie in prosp'rous Love.
For what, said I, from Abra can I fear,
Too humble to insult, too soft to be severe ?
The Damsel's sole ambition is to please :
With freedom I may like, and quit with ease :
She scotches, but never can enthrall my mind :
Why may not Peace and Love for once be join'd ?
Great Heav'n ! how frail thy creature Man is made !
How*

Turgens frontis honos, inclusus limite justo,
 Detumuit modicūm, rutilo impediente Tiarā :
 Emicuit magis in luctanti pectorc candor
 Conspicuus, rubri distinctus luce Pyropi :
 Pulchra rotundārunt Armillæ brachia, baccis
 Insignes ; Gemmāque decor fuit auētus ab omni.
 Dumque hilares mulfere perennia Gaudia sensus,
 Lætitia crevit crescente Superbia Formæ ;
 Nymphaque amabilior, quo plūs se sensit amatam,
 Prodiit, eque meo veneres fibi duxit amore.

Agnosco reputans, merito et jam crimine damno
 Errores fatuos, ac prisci dedecus ignis ;
 Speratum meritis ubi respondere favorem
 Contingit, jam sponte volens succumbere Amori
 Felici, et certæ flagrare cupidine Messis.
 Quænam etenim ex Abrā metuenda pericula? Virgo
 Corda intūs summisiā, illudere nefacia capto,
 Et mansueta gerit, sœvos exosa triumphos.
 Ut placeat Studium constans, et sola Puellæ
 Ambitio est: Mentis datur exercere potestas
 Arbitrium ; vel amare, aut cum jam tædet, amatam
 Linquere : me mirā illeētum dulcedine lenit,
 At nunquām indecori retinebit compede vincitum.
 Cur non possit Amor semel, et Pax alma coire ?

Quam fragile est Animal, quām easō robore pollet
 Mortalis, proh Summe Deus! quam prodere sensim

*How by Himself insensibly betray'd!
In our own strength unhappily secure,
Too little cautious of the adverse pow'r ;
And by the blast of Self-opinion mov'd,
We wish to charm, and seek to be belov'd.
On Pleasure's flowing brink we idly stray,
Masters as yet of our returning way :
Seeing no danger, we disarm our mind ;
And give our conduct to the waves and wind :
Then in the flow'ry Mead, or verdant Shade
To wanton dalliance negligently laid,
We weave the Chaplet, and we crown the Bowl ;
And smiling see the nearer waters roll ;
Till the strong gusts of raging Passion rise ;
Till the dire Tempest mingles Earth and Skies ;
And swift into the boundless Ocean born,
Our foolish confidence too late we mourn :
Round our devoted Heads the Billows beat ;*

And

Se studet, exitiumque sibi molitur ineptus !
 Nescia Mens Hominum fati, Sortisque futuræ,
 Vi nimium confisa suâ infelicitè audet,
 Et nimis heù turget rebus sublata secundis !
 Nostraque dum Fastûs inflantur Carbasa vento,
 Diversis petimus captivos ducere sensus
 Illecebris, cupidisque animis optamus amari.
 Læta Voluptatis prope Flumina leniter ævum
 Ducimus, errantes extremo in Margine ripæ,
 Dum vel adhuc faciles præbet Fortuna regressus :
 Mens, ignara metûs, sua projicit arma, peric'lum
 Dum latet, et Ventis tradit secura protervis
 Consilium : tunc Deliciis, Venerique vacantes,
 Floriferis temerè in Pratis, viridique sub umbrâ
 Prostrati, variâ fragrantes arte Corollas
 Teximus, et Calices undanti implemus Jaccho ;
 Et labi propiore volumine cernimus æquor
 Ridentes; donec violento concitus æstu
 Affectus, sœvitque animi malesana Cupido ;
 Donec vi rapidâ Venti, velut agmine facto,
 Quà data porta, ruunt ; et Hyems jam turbida nimbis
 Et cœlo terras, et terris miscuit undas ;
 Cùm nos in præcps prono rapit æquore Vortex,
 Serò Stultitiamque, et spes lugemus inanes :
 Devotum Morti caput undique pulsat aquarum

And from our troubled view the lessen'd lands retreat.

*O mighty Love! from thy unbounded pow'r
How shall the human bosom rest secure?
How shall our thought avoid the various snare?
Or Wisdom to our caution'd soul declare
The diff'rent shapes, Thou pleaseſt to employ,
When bent to hurt, and certain to destroy?*

*The haughty Nymph in open Beauty drest,
To-day encounters our unguarded breast:
She looks with Majesty, and moves with State:
Unbent her soul, and in misfortune great,
She scorns the World, and dares the rage of Fate.*

*Here whilſt we take stern Manhood for our guide,
And guard our conduct with becoming pride;
Charm'd with the courage in her action shown,
We praise her mind, the Image of our own.
She that can please, is certain to persuade:
To-day below'd, to-morrow is obey'd.
We think we see thro' Reason's optics right;
Nor find, how Beauty's rays elude our sight:*

Struck

Impetus, atque oculo Tellus subducta dolenti
Decrescit visu minor, et vanescit in auras.

O late pollens Amor! O Suprema Potestas!
Quéis Humana tuas eludent Corda catenas
Artibus? aut varias Ratio quæ provida fallet
Insidias? Quænam doceat Prudentia mentenı,
Quæ te transformas rerum in miracula, certus
Lædere Mortales, et iniquo perdere leto?

Virgo tumens fastu, Veneris ditissima donis
Cor hodiè oppugnat, tantis congressibus impar:
Fulget in incessu Majestas, fulget in ore:
Libera dum curis, nulloque infracta dolore
Mens inter medios spirat sublimia casus,
Illa Hominum, et Fati furias irridet inanes.

Hic dum sæva suis Virtus nos flectit habenis,
Et rigidos tutatur Honesta Superbia mores;
Magnanimæ insolitâ capti virtute Puellæ,
Non indigna Viro laudamus pectora, Mentemque
Excelsam, et speculo nobis blandimur in illo.
Quæ lenocinio devincit, docta placendi
Mille modos, suadere potest, et corda gubernat
Eloquio: serpentem hodiè per pectora flaniam
Sentit Amans, supplex Nymphæ cras paret amatæ.
Decipimur specie Recti, Rationis ocello
Confisi nimis; ignari, quàm Spicula Vultus
Formosi, radiique micantes Lumina fallant.

*Struck with her eye, whilst we applaud her mind;
And when we speak her great, we wish her kind.*

*To-morrow, cruel Pow'r, thou arm'st the Fair
With flowing sorrow, and dishevel'd hair :
Sad her complaint, and humble is her tale,
Her sighs explaining where her accents fail.
Here gen'rous softness warms the honest breast :
We raise the sad, and succour the distress'd :
And whilst our wish prepares the kind relief ;
Whilst pity mitigates her rising grief :
We sicken soon from her contagious care ;
Grieve for her sorrows, groan for her despair ;
And against Love too late those bosoms arm,
Which tears can soften, and which sighs can warm.*

*Against this nearest cruelest of foes,
What shall wit meditate, or force oppose ?
Whence, feeble Nature, shall we summon aid ;
If by our pity, and our pride betray'd ?
External remedy shall we hope to find,
When the close Fiend has gain'd our treach'rous mind ;
Insulting there does Reason's pow'r deride ;
And blind himself, conducts the dazzled guide ?*

My

Fulgura nos Oculi præstringunt lucida, mentem
Laudantes; et cùm fortem, magnamque fateniur,
Mirando ardemus, facileisque precamur amorem.

Improbe Amor, Nymphæ cras tristia suggeris arma,
Rorantesque Genas lachrymis, passosque Capillos:
Sermo humilis, querulusque dolor; Suspiria præstant
Crebra vicem, quoties nec Vox neque verba sequuntur.
Concipiunt placidos generosa hinc Pectora motus:
Triste levare genu, et succurrere discimus ægræ:
Dumque inopi auxilium votis properamus amicis;
Dum pia crescentes minuunt solatia luctus:
Transitione malum nocet, et contagia Mæror
Dissipat; adflemus flenti, adgemimusque gementi;
Seriūs armatum Cor sese opponit Amori,
Quod gemitu calet, ac lachrymis mollescere novit.

Hujus in incursus, domitâ qui Mente triumphos
Intùs agit, cunctis truculentior hostibus, artes
Quas struet Ingenium, quæ propugnacula vires
Objicient? aut undè tuo malè fulta vigore,
Natura, auxilium, sociasque arcessere turmas
Fas erit, ingenium si mite, animique feroceſ
Nos prodant Fastus? num spe ludemur inani,
Externamque petemus opem, cùm obsederit Hostis.
Viscera, et infido sub Pectora Signa locârit?
Illic insultat Viator Ratione subactâ,
Illusæque Ducis regit orbus lumine gressus?

Nunc

*My Conqueror now, my lovely Abra held
My Freedom in her Chains : my Heart was fill'd
With Her, with Her alone : in Her alone
It sought its Peace and Joy : while She was gone,
It sigh'd, and griev'd, impatient of her stay :
Return'd, She chas'd those Sighs, that Grief away :
Her absence made the night : her presence brought the day.*

*The Ball, the Play, the Mask by turns succeed.
For her I make the Song : the Dance with her I lead.
I court her various in each shape and dress,
That Luxury may form, or Thought express.*

*To-day beneath the Palm-tree on the Plains
In Deborah's arms and habit Abra reigns :
The wreath denoting conquest guides her brow :
And low, like Barak, at her feet I bow.
The mimic Chorus sings her prosp'rous Hand ;
As she had slain the Foe, and sav'd the Land.*

*To-morrow she approves a softer Air ;
Forsakes the pomp and pageantry of War ;
The form of peaceful Abigail assumes ;
And from the Village with the Present comes :*

The

Nunc victum gratâ me vinxit amabilis Abra
 Compede: cor totum possedit, et una replevit
 Dilecta ante alias Virgo: fuit Illa Voluptas,
 Sola fuit Requies: cùm cesserat Illa, morarum
 Impatiens dolui, et suspiria crebra profudi;
 Illa redux luētum, et suspiria mœsta fugavit.
 Nox erat atra absente, Dies præfente resulſit.

Alternis subeunt et Scenica Pompa, Chorique,
 Et Personati Lascivia Comica Ludi.
 Huic pedibus plundo choreas, Huic Carmina dico.
 Hanc sequor ornatus totidem formasque gerentem,
 Dædala quot Luxūs Solertia fingere novit.

Abra hodiè patulo Palmæ sub tegmine regnat,
 Cincta armis, habitus Deboræ imitata viriles:
 Festa triumphales exornant Serta capillos:
 Ipse, Barachi instar, prostrato corpore supplex
 Advolvor pedibus: celebrat felicia Nymphæ
 Cœpta Chorus, fictique canit miracula Belli;
 Haud alitèr quam si patriis averterat oris
 Exitium Vindex animosa, et straverat Hostem.

Cras placidi gestus magis, et tranquilla Venustas
 Huic placet: exuit ora trucem referentia Martem,
 Et Pompam Armorum, Simulachraque splendida ponit;
 Paciferæ induitur vultus, habitusque Abigalæ;
 Et Villâ egrediens opulentos ruris honores
 Pleno læta sinu portat: mirata Juventus

Defigunt

*The Youthful band depose their glitt'ring Arms ;
Receive her Bounties, and recite her Charms ;
Whilst I assume my Father's Step and Mien,
To meet with due Regard my future Queen.*

*If hap'ly Abra's Will be now inclin'd
To range the Woods, or chace the flying Hind ;
Soon as the Sun awakes, the sprightly Court
Leave their Repose, and hasten to the Sport.
In lessen'd Royalty, and humble State,
Thy King, Jerusalem, descends to wait,
'Till Abra comes. She comes : a Milk-white Steed,
Mixture of Persia's, and Arabia's Breed,
Sustains the Nymph : her Garments flying loose
(As the Sydonian Maids, or Thracian use)
And half her Knee, and half her Breast appear,
By Art, like Negligence, disclos'd, and bare.
Her left Hand guides the hunting Courser's Flight :
A Silver Bow She carries in her Right :
And from the golden Quiver at her Side,
Rustles the Ebon Arrow's feather'd Pride.
Saphirs and Diamonds on her Front display
An artificial Moon's increasing Ray.*

Diana,

Defigunt tellure hastas, et Scuta reclinant;
 Accipiunt dona, ac Veneres uno ore fatentur;
 Ipse Patris gressum, et Frontis venerabile pondus
 Affectans, multâ cum maiestate Futuræ
 Reginæ occurro, et celsa in Palatia duco.

Sin densis fortè in Sylvis velit Abra vagari,
 Et Cervos agitare leves, aut figere Damas;
 Sole recens orto stratis excita soporem
 Excutit, agrestique accingitur Aulica Ludo
 Exultans animis Pubes. Celeberrimus Ille,
 Rex Tuus, O Solyme, Sceptri gravitate relicta,
 Et jam Rege minor, cunctantem sedulus Abram
 Expectat: tandem magnâ stipante catervâ
 Progreditur: Nympham Sonipes candore nivali,
 Persarum ducens Arabumque ab origine gentem
 Ambiguam, portat: Ventis ludibria vestes
 Discinctæ fluitant, (Tyriis sic ire Puellis,
 Sic mos Thrëiciis) apparent parte papillæ
 Dimidiâ, nudumque genu; nullumque fatetur,
 Sit licet Arte exulta, decens Incuria Cultum.
 Quadrupedem lœvâ regit, et vestigia firmat:
 Insignem argento manus altera sustinet Arcum.
 Ex Aurêâ, lateri, Pharetrâ, quæ pensilis hæret,
 Tela sonant, Ebenusque coruscis perstrepit alis.
 Sapphirus, niveâque Adamas in fronte relucens
 Ostendunt fictæ crescentia Cornua Lunæ.

*Diana, Huntress, Mistress of the Groves,
The fav'rite Abra speaks, and looks, and moves.
Her, as the present Goddess, I obey :
Beneath her Feet the captive Game I lay.
The mingled Chorus sings Diana's Fame :
Clarions and Horns in louder Peals proclaim
Her Mystic Praise : the vocal Triumphs bound
Against the Hills : the Hills reflect the Sound.*

*If tir'd this Evening with the hunted Woods,
To the large Fish-pools, or the glassy Floods
Her Mind To-morrow points ; a thousand Hands
To-night employ'd, obey the King's Commands.
Upon the watr'y Beach an artful Pile
Of Planks is join'd, and forms a moving Isle.
A golden Chariot in the Midst is set ;
And silver Cygnets seem to feel its Weight.
Abra, bright Queen, ascends her gaudy Throne,
In semblance of the Græcian Venus known :
Tritons and Sea-green Naiads round her move ;
And sing in moving Strains the Force of Love :
Whilst as th' approaching Pageant does appear ;*

Anil

Omnia Dianæ similis, vocemque, coloremque,
 Et Gressum, Princeps nemorum nunc Abra movetur
 Venatrix. illam, præsens ceù Numen, adoro :
 Illius ante pedes votivam ex ordine prædam
 Projicio. socio famam Chorus ore Dianæ
 Concinit: ærisonam Lituusque et Buccina vocem
 Altius intendunt, et falsa Laude tumescunt
 Pleniùs: Aërios certantia Murmura Colles
 Percutiunt: pulsi Colles clamore resultant,
 Et Nemorum assensu vox ingeminata remugit.

Vespere si sero capiant fastidia Nympham
 Venatus, Nemorumque, et cras pellucida malit
 Flumina, Piscofusque Lacus invisere; Fabrum
 Mille hâc nocte manus Regalia jussa capessunt.
 Concrevit tabulis compacta in littore Moles,
 Inque Altum demissâ, Natatilis Insula prodit.
 In medio Currus radianti fulgidus auro
 Ponitur; Argenteique videntur pondus Olores
 Sentire, ac Collo vix sustentare gementi.
 Formosa, ascendit Solium, Regina, coruscum
 Abra, et adoptivo Veneris cognomine crescit:
 Plurimus hanc Triton, et Naiades undique glaucæ
 Agminibus stipant densis; blandaque camœnâ
 Vim celebrant dulcem, pollensque Cupidinis Oestrum.
 Interea, propius dum Pompæ accedit Imago
 Ludicra; sublatusque Virum jam Clamor, et Ora

*And echoing Clouds speak mighty Venus near ;
I, her Adorer, too devoutly stand
Fast on the utmost Margin of the Land,
With Arms and Hopes extended, to receive
The fancy'd Goddess rising from the Wave.*

*O subject Reason ! O imperious Love !
Whither yet further would my Folly rove ?
Is it enough, that Abra should be great
In the wall'd Palace, or the Rural Seat ?
That masking Habits, and a borrow'd Name
Contrive to hide my Plenitude of Shame ?
No, no : Jerusalem combin'd must see
My open Fault, and Regal Infamy.
Solemn a Month is destin'd for the Feast :
Abra invites : the Nation is the Guest.
To have the Honor of each Day sustain'd,
The Woods are travers'd; and the Lakes are drain'd :
Arabia's Wilds, and Ægypt's are explor'd :
The Edible Creation decks the Board :
Hardly the Phenix 'scapes ——
The Men their Lyres, the Maids their Voices raise,
To sing my Happiness, and Abra's Praise.
And slavish Bards our mutual Loves rehearse*

Pulsa fono, Venerem testatur adesse potentem ;
 Ipse pius nimiūm Cultor servilia præsto
 Officia, extremoque pedes in Margine figo,
 Extendens cupidasque manus, et Pectora, fictum
 Ut capiam vitreis emergens Numen ab Undis.

O Ratio Alterius jussis obnoxia ! Sceptro
 Efferus O tristi, et fævâ ditione, Cupido !
Quonam me ulteriùs temerarius auferet Error ?
 An satis est intra Muros, et Septa Palatî,
 Aut scenas inter virides, Nemorumque recessus,
 Plusquam Regificos Abram exercere triumphos ?
 An Larvâ satis, ac ficto prætexere Culpam
 Nomine, et arte Nefas tantum celare modestâ ?
 Non ita : spectatum veniet Solymëia Tellus
 Principis Opprobrium, et manifesti Signa Pudoris.
 Lætitiæ Mensis, festoque sacratur honori :
 Abra vocat : Judæa cپulas accita frequentat.
 Sufficere ut Luxû possint alimenta diurno,
 Sylva exhausta Feris viduatur, Piscibus Unda :
 Quin Arabum spoliantur, et avia Tesqua Canopi :
 Undique collectum mensas Genus ornat Edule :
 Vix fugit Ipse Gulam, Volucris licet Unica, Phœnix.
 Impellunt Pueri vocales pollice Chordas,
 Innuptæ liquido resonant Melos ore Puellæ,
 Felicemque canunt Solomonæ, Abramque venustam.
 Quin et venales auro, Gens improba, Vates

Mendaci

*In lying Strains, and ignominious Verse :
While from the Banquet leading forth the Bride,
Whom prudent Love from public Eyes should bide ;
I show Her to the World, confess'd and known
Queen of my Heart, and Part'ner of my Throne.*

*And now her Friends and Flatt'lers fill the Court :
From Dan, and from Beersheba they resort :
They barter Places, and dispose of Grants,
Whole Provinces unequal to their Wants.
They teach Her to recede, or to debate ;
With Toys of Love to mix Affairs of State ;
By practis'd Rules her Empire to secure ;
And in my Pleasure make my Ruin sure.
They gave, and She transferr'd the curs'd Advice,
That Monarchs should their inward Soul disguise,
Dissimble and command, be false and wise ;
By ignominious Arts for servile Ends*

Should

Mendaci citharâ, ac probroso carmine amores
 Concelebrant, titulisque decoris Crimen inaurant.
 Postquam exempta fames Epublis, Mensæque remotæ,
 Egredior ducens media inter millia Sponsam,
 Quam Prudens celaret Amor; positoque pudore
 Spectandam exhibeo Cunætis, Soliique, Torique
 Confortem, Cordisque mei, Sceptrique potentem.

Nunc et Adulantum plenis vomit ædibus undant
 Aula frequens, quos Abra suis adscripsit Amicis:
 Dan exhausta caret, caret et Beersheba Colonis.
 Sordida regifico tractant commercia tecto;
 Prosternat Honos Auro, prosternat Insignia Regni,
 Et minor est avidis Provincia plurima Votis.
 Cedere quando opus, aut nostris se opponere dictis,
 Hi Nympham erudiunt; et Amoris Ludicra Curis
 Imperii gravibus miscere, ac Seria Nugis;
 Per fixas stabilem firmare Tyrannida Normas;
 Deliciisque meis fatalem infundere Pestem.
 Consilium, Sceleris quod debuit Illa Magistris,
 Succinit, et diro fallit mea corda veneno;
 Regibus, hæc inquit, fas est obducere fuco
 Pellaci sua verba, ac cæcâ abscondere nocte
 Internos animi sensus; simulare, jubere,
 Vulpinasque agitare cato sub pectorc fraudes;
 Quin opus est pravas didicisse fideliter artes,
 Et, sua dum spectant studiosi commoda, blandis

Illa-

Should compliment their Foes, and shun their Friends.

And now I leave the true and just Supports

Of legal Princes, and of honest Courts,

Barzillai's, and the fierce Benaiah's Heirs;

Whose Sires, great Part'ners in my Father's Care,

Saluted their young King at Hebron crown'd,

Great by their Toil, and glorious by their Wound.

And now, unhappy Council, I prefer

Those whom my Follies only made me fear,

Old Corah's Brood, and taunting Shimei's Race;

Miscreants who ow'd their Lives to David's Grace;

Tho' they had spurn'd his Rule, and curs'd him to his Face.]

Still Abra's Pow'r, my Scandal still increas'd;

Justice submitted to what Abra pleas'd:

Her will alone could settle or revoke;

And Law was fix'd by what She Latest spoke.

Israel neglected, Abra was my Care:

Illaqueare dolis Inimicos, pellere Amicos,
 Quos Probitas exornat, amorque incocitus Honesti.
 Et jam subduco fidas mihi sponte Columnas,
 Fulcraque contemno, quæ Justos optima Reges
 Sustentant, quæs nixa viget, tollitque sub auras
 Læta caput, studiis florescens Regia pulchris ;
 Barzillæ Hæredes, et fortia corda, Benaiæ
 Belligeri Sobolem ; quorum, Gens inclyta, Patres
 Ritè salutârunt Diadema Hebronis ad urbem
 Indutum, viridi cum jam pubesceret ævo,
 Jefseiden, ducentem aliceno e vulnere famam,
 Et Rerum sociis evectum ad Culmina curis.
 Nunc in deliciis habeo inconsultus et amens,
 Quos formidandos mea Noxa, ac devius error
 Reddidit, arguti metuendos Scommate Nasi ;
 Mordacis Shimëi Catulos, Coræque vetusti ;
 Quæs animo David viëtus clemente pepercit,
 Legibus obtritis licet, et moderamine Sceptri,
 Ipsius ante oculos diris petiere Tyrannum.

Crevit adhuc Abræ imperium, mihi dedecus unà
 Crevit, et aucta novas vires Infamia sumpsit ;
 Arbitrio Lances Abræ Themis Ipsa potentis
 Submisit labefacta suas : Jus hujus ab ore
 Pendebat ; fixit Leges Verbo, atque refixit.

Pesthabitâ Isräel, mihi Publica et Unica Cura
 Abra fuit : parens huic soli munia Vitæ

I only acted, thought, and liv'd for Her.

I durst not reason with my wounded Heart.

Abra possess'd; She was its better Part.

O! had I now review'd the famous Cause,

Which gave my righteous Youth so just Applause;

In vain on the dissembled Mother's Tongue

Had cunning Art, and fly Persuasion hung;

And real Care in vain, and native Love

In the true Parent's panting Breast had strove;

While both deceiv'd had seen the destin'd Child

Or slain, or fav'd, as Abra frown'd, or smil'd.

*Unknowing to command, proud to obey,
A life-less King, a Royal Shade I lay.*

Unheard the injur'd Orphans now complain:

The Widow's Cries address the Throne in vain.

Causes unjudg'd disgrace the loaded File;

And

Læto obii studio, Soli res sedulus egi,
 Huic soli tenues versabam pectore curas,
 Huic totus vigui, Solique in commoda vixi.
 Heù! non ausus eram trutinâ Rationis in æquâ
 Explorare aliquid, vel læso seria corde
 Volvere, et errores tantos proferre sub auras.
 Abra intùs tenuit, Cordis Pars optima, Sedem.
 O! si nunc iterùm peragi me Judice Causam
 Vidissim egregiam, meritos quæ justa locuto
 Afferuit Juveni plausus, Ars callida Matris
 Frustrà insedisset fictæ, Suadelaque labris
 Mellea; et in Veræ tumuissent pectore frustrà
 Naturâ stimulatus Amor, et conscia Prolis
 Cura suæ; deceptæ animi dùm morte peremptum
 Spectâissent Ambæ Puerum, vel vescier aurâ
 Permissum æthereâ, litis prout Arbitra, frontem
 Obduxit nebulâ, vel risu molliit, Abra.

Imperii laxas moliri ignarus habenas,
 Servitium affectans, amplexatusque catenam,
 Truncus iners jacui, et Magni vix Principis Umbra.
 Fundit inauditas Orborum turba querelas
 Custodum vi læsa: preces, ac flebile Murmur
 Incassum mittunt Viduæ, Soliumque fatigant.
 Judicii nondùm libratae examine lites
 Prægrave dedecorant pendens e vertice Filum;

*And sleeping Laws the King's Neglect revile.
No more the Elders throng'd around my Throne,
To hear my Maxims, and reform their own.
No more the Young Nobility were taught,
How Moses govern'd, and how David fought.
Loose and undisciplin'd the Soldier lay;
Or lost in Drink and Game the solid Day:
Porches and Schools, design'd for public Good,
Uncover'd, and with Scaffolds cumber'd stood,
Or nodded, threatening Ruin ——
Half Pillars wanted their expected Height;
And Roofs imperfect prejudic'd the Sight.
The Artists grieve; the lab'ring People droop:
My Father's Legacy, my Country's Hope,
God's Temple lies unfinish'd ——
The Wise and Grave deplo'red their Monarch's Fate,
And future Mischiefs of a sinking State.
Is this, the Serious said, is this the Man,
Whose active Soul thro' ev'ry Science ran?*

Who

Et Leges somno paritèr cum Rege sepultæ,
 Otia securi dominant ingloria Regis.
 Jam non ulteriùs Seniorum nobilis Ordo
 Confluit ad Solium, præcepta salubria docti
 Hinc emendatis ut normam Moribus aptent.
 Jam non ulteriùs didicit Generosa Juventus,
 Quid Mosis potuit Sceptrum, quid Davidis Arma.
 Desuetus belli studiis sine more jacebat,
 Enervis luxu, et Solidi Spatia ampla Diei
 Consumpsit lusus inter, vel Pocula Miles:
 Jamque Scholæ, et longis se porrectura per orbes
 Area Porticibus, quas olím in Publica sanus
 Commoda molibar, Tecti fastigia quærunt,
 Et Tabulatorum victæ sub mole fatiscunt,
 Nutantve horrificis ex alto immanè Ruinis.
 Culmina Dimidiæ poscunt sperata Columnæ;
 Et lædunt oculos Tecta interrupta, minæque
 Murorum ingentes, denormatique labores.
 Artifices lugent, Fabriliaque Agmina languent:
 A Patre legatum, Patriæ Spes maxima, Magni
 Templum, Augustum, ingens, stat Numinis imperfætum,
 Cognatoque jacent æquanda Cacumina Cælo.
 Fata dolent Sapiens, austeraque Turba, Tyranni;
 Et derivandas in Regna labantia clades.
 Hic Vir, Hic est, inquit rigidus Servator Honesti,
 Cujus Mens agilis peregrè sine corpore velox
 Notitiæ campos ruit expatiata per omnes?

Ingenium

*Who by just Rule and elevated Skill
Prescrib'd the dubious Bounds of Good and Ill ?
Whose Golden Sayings, and Immortal Wit,
On large Phylacteries expressive writ,
Were to the Forehead of the Rabbins ty'd,
Our Youth's Instruction, and our Age's Pride ?
Could not the Wise his wild Desires restrain ?
Then was our Hearing, and his Preaching vain !
What from his Life and Letters were we taught,
But that his Knowledge aggravates his Fault ?*

*In lighter Mood the Humorous and the Gay
(As crown'd with Roses at their Feasts they lay)
Sent the full Goblet, charg'd with Abra's Name,
And Charms superior to their Master's Fame :
Laughing some praise the King, who let 'em see,
How aptly Luxe and Empire might agree :
Some gloss'd, how Love and Wisdom were at Strife ;
And brought my Proverbs to confront my Life.
However, Friend, here's to the King, one cries :*

To

Ingenium cuius subtile, ac Regula solers
 Ambiguo justo signavit limite fines,
 Quos ultra Pravum, quos intra constitit Æquum?
 Cujus Dicta, sacro mirè distincta lepore,
 Aurea, perpetuâ semper dignissima vitâ,
 Membranis inscripta amplis Rabbinica Turba
 Fronti annexa suæ, decus immortale gerebant;
 Unde sibi præcepta Juventus commoda duxit,
 Et quibus exornata superbiit Ipsa Senectus?
 Non potuit Sapiens cohibere Cupidinis æstus?
 Tunc frustrà auditus, frustrà fuit Ille locutus!
 Quidve aliud docuit nos Vita illius, et Artis
 Callida mens omnis, nisi quod tam Nobilis ipsum
 Nobilitet scelus, ingeminetque Scientia Culpam?

Indulgere jocis Hilares Lepidique Sodales,
 (Ut Roseis vincit redolentia tempora Sertis
 Accubuere epulis) Vinoque undantia Nobis
 Poc'la propinârunt, Abræ testantia nomen,
 Et Veneres, quéis Regis honos, et Gloria cessit.
 Indulgent Alii Risu, laudantque Tyrannum,
 Qui Populo spectare dedit, quam Luxus, et aptè
 Majestas cocant, et in unâ sede morentur:
 Hi tacitè advertunt, quantâ Sapientia lite
 Discordent et Amor; Nostræque facerrima certant
 Frontibus adversis Præcepta opponere Vitæ.
 Attamen, exclamat Quidam, Cratere salutem

Hoc

To Him who was the King, the Friend replies.

The King, for Judah's, and for Wisdom's Curse,

To Abra yields: could I, or Thou do worse?

Our looser Lives let Chance or Folly steer:

If thus the Prudent and Determin'd err.

Let Dinah bind with Flowers her flowing Hair:

And touch the Lute, and sound the wanton Air:

Let us the Bliss without the Sting receive,

Free, as we will, or to enjoy, or leave.

Pleasures on Levity's smooth Surface flow:

Thought brings the Weight, that sinks the Soul to Woe.

Now be this Maxim to the King convey'd,

And added to the Thousand he has made.

Sadly, O Reason, is thy Pow'r expres'd,

Thou gloomy Tyrant of the frightened Breast!

And harsh the Rules, which we from thee receive;

If for our Wisdom we our Pleasure give;

And more to think be only more to grieve.

If Judah's King at thy Tribunal try'd,

Forsakes his Joy, to vindicate his Pride;

And

Hoc voveo Regi:— qui Rex fuit, increpat Alter.
 Dede^{cus} heu! Sophiæ, Judæque ingloria labes,
 Rex Abræ servit miser, imperiumque fatetur.
 Numquid Ego hoc pejus, vel Tu delinquere possis?
 Luxuriæ penitus, Venerique litemus inertis,
 Sorsque regat nostras, vel grata Infania Vitas;
 Quando ita, quos forti Sapientia pectore munit,
 Abripit in præceps animi temerarius error.
 Floribus impedit fluitantes Dina capillos;
 Et Citharæ volucri percurrens pollice chordas,
 Lascivum melos eliciat, modulosque procaces:
 Libemus nullis armata Rosaria spinis,
 Sumere dum Nobis, vel sumpta relinquere fas est.
 Deliciæ placido Levitatis in æquore ludunt:
 Addit Cura ingens, et non tolerabile pondus,
 Quod fundo Lucretius Animam submergit in imo.
 Nunc itaque Hæc nostro mandentur Dicta Tyranno,
 Præceptumque suis accedat Millibus Unum.

Sæva tui est, Ratio, et metuenda Potentia Sceptri,
 Indigena O Pavidi, et Dominatrix aspera Cordis!
 Et Legum imponis crudelia fœdera Viætis,
 Si Sophiâ Dulcis fit permutanda Voluptas,
 Et quo Quisque magis reputet, magis ingruat Angor.
 Si Judæ Rex ipse tuum reus ante Tribunal,
 Afferat ut tumidos, ponat sua Gaudia, Faustus;

*And changing Sorrows, I am only found
Loos'd from the Chains of Love, in Thine more strictly bound.*

*But do I call Thee Tyrant, or complain,
How hard thy Laws, how absolute thy Reign?
While Thou, alas! art but an empty Name,
To no Two Men, who e'er discours'd, the same;
The idle Product of a troubled Thought,
In borrow'd Shapes, and airy Colours wrought;
A fancy'd Line, and a reflected Shade;
A Chain which Man to fetter Man has made,
By Artifice impos'd, by Fear obey'd.*

*Yet, wretched Name, or Arbitrary Thing,
Whence ever I thy cruel Essence bring,
I own thy Influence; for I feel thy Sting.
Reluctant I perceive thee in my Soul,
Form'd to command, and destin'd to controul.
Yes; thy insulting Dictates shall be heard:
Virtue for once shall be Her own Reward:
Yes; Rebel Israel, this unhappy Maid
Shall be dismiss'd: the Crowd shall be obey'd:
The King his Passion, and his Rule shall leave,*

No

Impediarque Tuis, variâ sub imagine Pœnæ,
Arctiùs in Vinc'lis, Vinc'lis dum solvor Amoris.

At Leges queror immites, ac ferrea Jura,
Teque colo durâ horribilem ditione Tyrannum?
Dum verè nihil Ipsa aliud nisi Nomen inane es,
Visa Eadem Nullis de te certantibus olim;
Mentis opus vacuæ, Prolesque incongrua Luctûs;
Ornatu splendens alieno, et Imagine falsâ,
Et tenui fuko depicta Volatilis Auræ;
Umbra repercussa heu! simulataque Linea; Compes,
Quam, meditans Homini fraudes Homo lædere solers
Extudit, Arte malâ nobis injecta, pusillum
Dum Cor edomuit Timor, et parere coegit.

Seu Res Imperiosa audis, seu Nomen inane,
Et sæuos quâcunque ortus ab origine duco,
Jus tamen agnosco; Tua enim lethalis Arundo
Fixa hæret lateri, et stimulos sub pectore versat.
Ipse tuos invitus in imo corde Triumphos
Confiteor; natamque ad summi munia Regni
Sentio, et internos mittentem sub Juga sensus.
Non nunc discerpent Tua Jussa ferocia Venti;
Auribus accipiam placidis, et mente reponam:
Jam semel Ipsa, sui Merces erit unica, Virtus.
Pone tuos tandem, Iudæa infensa, furores;
Nympha eat infelix, (Turbæ parebitur) Exul,
Et Thalamis avulsa meis procul ægra recedat:
Imperium simul, atque suos Rex linquet Amores,

No longer Abra's, but the People's Slave.
My Coward Soul shall bear its wayward Fate :
I will, alas ! be wretched to be great,
And sigh in Royalty, and grieve in State.

I said : resolv'd to plunge into my Grief
At once so far, as to expect Relief
From my Despair alone——

I chose to write the Thing I durst not speak,
To Her I lov'd ; to Her I must forsake.
The harsh Epistle labour'd much to prove,
How inconsistent Majesty, and Love.

I always should, it said, esteem Her well ;
But never see her more : it bid her feel
No future Pain for Me ; but instant wed
A Lover more proportion'd to her Bed ;
And quiet dedicate her remnant Life
To the just Duties of an humble Wife.

She read ; and forth to Me she wildly ran,
To Me, the Ease of all her former Pain.

She kneel'd, intreated, struggled, threaten'd, cry'd,
And with alternate Passion liv'd, and dy'd :
'Till now deny'd the Liberty to mourn,

And

Serviet et Populo, qui nuper serviit Abræ.
 Mens, ignava licet, fortem tolerabit iniquam :
 Magnus ut evadam, fruar atro turbine Fati
 Egregie miser, et Regales inter honores
 Sæpè gemam, Soliique decoro Carecere septus
 Conquerar Aurati Phalerata Insignia Luctus.

Dixi ; animo fixum stetit indulgere dolori,
 Atque adeò in curas immergere pectus, ut esset
 Sola Salus misero nullam sperare salutem.
 Scribere malebam, metuit quod Lingua profari,
 Dilecta, sed quæ fuit ableganda, Puellæ.
 Scripta laborârunt duris evincere verbis,
 Quam malè convenient, et in unâ fede morentur
 Majestas et Amor. Crudelis Epistola dixit,
 Semper honoratam Regi fore, semper amico,
 Ut merita est, recolendam animo ; sed Regis ituram
 Nunquam in conspectus iterum : quin jusfit amaris
 Nostri ergo nunquam laniari pectora curis.
 At thalamos humiles ambire, et commoda forti
 Connubia, et reliquum traducere leniter ævum,
 Debita Plebeiae tractantem munia Sponsæ.

Legit, et insano Cordis concussa tumultu
 Ad me profiliit, prisci Solatia luctus.
 Procubuit Supplex, Lucta minataque flevit,
 Et Vitam infelix alternâ morte recepit.
 Donec non permissa suo dare fræna dolori,

Vique

*And by rude Fury from my Presence torn,
This only Object of my real Care,
Cut off from Hope, abandon'd to Despair,
In some few posting fatal Hours is hurl'd
From Wealth, from Pow'r, from Love, and from the
[World.]*

*Here tell Me, if Thou dar'st, my conscious Soul,
What diff'rent Sorrows did within thee roll?
What Pangs, what Fires, what Racks didst thou sustain?
What sad Vicissitudes of smarting Pain?
How oft from Pomp and State did I remove,
To feed Despair, and cherissh hopeless Love?
How oft, all Day, recall'd I Abra's Charms,
Her Beauties press'd, and panting in my Arms?
How oft, with Sighs, view'd every Female Face,
Where mimic Fancy might her Likeness trace?
How oft desir'd to fly from Israel's Throne,
And live in Shades with Her and Love alone?
How oft, all Night, pursu'd her in my Dreams,
O'er flow'ry Vallies, and thro' Crystal Streams;*
And

Vique meis avulsa oculis, hæc sola Voluptas,
 Sola mei requies animi, et charissima cura,
 Spe vidua, iratis Fortunæ obnoxia telis,
 Jam paucis Ævi volucris fatalibus horis,
 Et Gazas, et opes, et Amorem mœsta relinquit,
 Et penitus toto detrusa recedit ab Orbe.

Conscia Mens, mihi nunc ediffere vera roganti,
 Si memorare ausis, varios quam concita motus
 Senferis, et Luctus quis Te jaetaverit Æstus?
 Ignibus arfisti quibus, et quæ sœva tulisti
 Tormenta, ac stimulos, alternantesque dolores?
 A Pompâ quotiès Solii in secreta refugi,
 Ipse meum cor edens, Hominum vestigia vitans,
 Ut sterilem largo nutrirem fomite flammam?
 Inque diem quotiès animo se ingessit Imago
 Pulchra Abræ, quotiès instaurans singula, dulces
 Libavi Veneres, et anhelam ad pectora pressi?
 Crebra ciens quotiès suspiria, sedulus omnes
 Lustravi facies, Species ubi mimica lusit,
 Inque aliis Abram Nymphis deceptus amavi?
 A Solio quotiès ad Amoris Transfuga partes
 Optabam fugere, Imperiumque relinquere Judæ,
 Ut cum illâ viridi regnarem solus in Umbrâ?
 In somnis quotiès totâ sum Nocte fugacem
 Per Vitreos Amnes, et Florea Prata fecutus;

Et

*And waking, view'd with Grief the rising Sun,
And fondly mourn'd the dear Delusion gone?*

*When thus the gather'd Storms of wretched Love,
In my swoln Bosom, with long War had strove ;
At length they broke their Bounds : at length their Force
Bore down whatever met its stronger Course :
Lay'd all the civil Bonds of Manhood waste ;
And scatter'd Ruin as the Torrent past.*

*So from the Hills, whose hollow Caves contain
The congregated Snow, and swelling Rain ; }
Till the full Stores their antient Bounds disdain ; }
Precipitate the furious Torrent flows : }
In vain would Speed avoid, or Strength oppose : }
Towns, Forests, Herds, and Men promiscuous drown'd, }
With one great Death deform the dreary Ground : }
The echo'd Woes from distant Rocks resound. }*

*And now, what impious Ways my Wishes took ;
How they the Monarch, and the Man forsook ;
And how I follow'd an abandon'd Will,
Thro' crooked Paths, and sad Retreats of Ill ;
How Judah's Daughters now, now foreign Slaves,*

By

Et somno excitus pulsas a Sole tenebras,
Et Gratas dolui simul evanescere Fraudes?

Cum jam ita Tempestas fæva infelicis Amoris
Miscuerat tumido diuturnum in pectore bellum,
Et rabiem, viresque minax collegerat omnes;
Aggeribus tandem ruptis obstantia cursu
Proruit, ac valido disjecit turbine moles:
Et Vallum Civile, et Fines stravit Honesti;
Et quâ se rapido violens tulit impete Torrens,
Obvia depopulavit, iter signante Ruinâ.

Haud secus a Clivis, quorum conclusa Cavernis
Nix glomerata jacet, Pluviæque tumentis acervus;
Donec jam veteres uberrimus humor aquäi
Contemnit fines, indignaturque teneri;
Præcipites agitata voluant Flumina lapsus;
Nil agiles Plantæ, nil fortia Brachia profunt:
Clades Una Viros, et mersas obruit Urbes,
Cum stabulis armenta trahens, sylvasque sonantes,
Et magno informes incestat Funere Campos:
A Scopulis Luctûs offensa resultat Imago.

Quales nunc iniit recti Mens devia calles;
Utque Viri alternis, et Munia Regis omisi;
Utque Voluntatis sceleratæ inductus habenîs,
Obliquum incessi per iter, Vitiique nefandas
Evolvi Ambages; ut nunc de Gente Puellas
Judæâ, Externæ nunc Scorta infamia Terræ

*By turns my prostituted Bed receives :
Thro' Tribes of Women how I loosely rang'd
Impatient ; lik'd To-night, To-morrow chang'd ;
And by the Instinct of capricious Lust,
Enjoy'd, disdain'd, was grateful, or unjust :
O, be these Scenes from human Eyes conceal'd,
In Clouds of decent Silence justly veil'd !
O, be the wanton Images convey'd
To black Oblivion, and eternal Shade !
Or let their sad Epitome alone,
And outward Lines to future Age be known,
Enough to propagate the sure Belief,
That Vice engenders Shame ; and Folly breeds o'er Grief.
Bury'd in Sloth, and lost in Ease I lay :
The Night I revell'd ; and I slept the Day.
New Hoaps of Fewel damp'd my kindling Fires ;
And daily Change extinguish'd young Desires.
By its own Force destroy'd, Fruition ceas'd,
And always weary'd, I was never pleas'd.
No longer now does my neglected Mind
Its wonted Stores, and old Ideas find.
Fix'd Judgement there no longer does abide,
To take the True, or set the False aside.
No longer does swift Memory trace the Cells,*

Where

Omnigenâ excepit fœdata libidine Sponda:
 Ut volui Nymphas Erro vagus ire per omnes
 Stare loco impatiens; ut amata relinquere pernix
 Quos noctu petii, cras fugi exosus Amores;
 Et variâ inconstans moderante Libidine pectus,
 Nunc fævus, nunc gratus eram, potiebar, et odi.
 Valentur tenebris hæc Turpia Facta decoris,
 Et merito Humanis procul amoveantur ocellis!
 Lurida Lascivas species Oblivia carpant,
 Perpetuæque tegant circùm Caliginis Umbræ!
 Vel Sæc'lis pateant Compendia sola futuris,
 Et fœdi emineant Vestigia tenûia fuci,
 Ut satis hinc tellure fides dominetur in omni,
 Lucitus Stultitiam, et Vitium generare Pudorem.

Exanimem consumpsi inhonestâ per Otia Vitam:
 Nocturno indulsi Luxu, Somnoque Diurno.
 Qui priùs ardebant, Fomes Novus obruit Ignes;
 Continuæque Vices hebetare Cupidinis Oestrum.
 Vi propriâ periit potiendi Copia; laßsum
 Deliciis nunquàm subierunt Gaudia Pectus.
 Mens obducta fitu, lentoque sepulta veterno
 Non solitas rimatur opes, Simulachraque rerum
 Prisca, nec Archetypas vocat in Proscenia Formas.
 Non Vegetum ulteriùs manet altâ sede repôstum
 Judicium, Curvo solers dignoscere Rectum.
 Non jam agilis penetrat Cellas, cæcosque Recefus

*Where springing Wit, or young Invention dwells.
Frequent Debauch to Habitude prevails :
Patience of Toil, and Love of Virtue fails.
By sad Degrees impair'd my Vigor dies ;
Till I Command no longer ev'n in Vice.*

*The Women on my Dotage build their Sway :
They ask ; I grant : They threaten ; I obey.
In Regal Garments now I gravely stride,
Aw'd by the Persian Damsel's haughty Pride.
Now with the looser Syrian dance, and sing,
In Robes tuck'd up, opprobrious to the King.*

*Charm'd by their Eyes, their Manners I acquire,
And shape my Foolishness to their Desire.
Seduc'd and aw'd by the Philistine Dame,
At Dagon's Shrine I kindle impious Flame.
With the Chaldean's Charms her Rites prevail ;
And curling Frankincense ascends to Baal.
To each new Harlot I new Altars dress ;
And serve her God, whose Person I caress.*

*Where, my deluded Sense, was Reason flown ?
Where the high Majesty of David's Throne ?
Where all the Maxims of Eternal Truth,
With which the Living God inform'd my Youth ?*

When

Mnemosyne, quà Vis primævo flore Repertrix,
 Ingeniumque Volucere suas posuere latebras.
 Crapula jam vires repetito sumit ab usu:
 Vita operum patiens, et Honesto assueta labascit.
 Deficit Effœto paulatim in Corpore Robur,
 Ulteriùs donec peccandi ablata Potestas.

In delirantis Senii fundamine regnum
 Constabilit Mulier, nostris evecta ruinis :
 Flagitat? haud renuo: minitatur? jussa capessō:
 Nunc gravis incedo Regalem indutus amictum,
 Dum proprios mihi Virgo inspirat Persica Fastus :
 Et nunc cum Syriâ, Trabeam succinctus, honoris
 Immemor et Regni, canto saltoque, Puellâ.

Harum, inhians formæ, mores insulsus adopto,
 Artificique traho cunctos sub Pollice vultus.
 Sæva Philistinum nunc me Matrona gubernat;
 In fraudem allicior, flammæisque ad Fana Dagonis
 Accendo incestas. Decor et Chaldæa triumphos
 Relligio ducunt, et juncto fœdere regnant;
 Hinc Baäli mittuntur odora volumina Thuris.
 Scorto cuique Novo Nova pono Altaria; Numen
 Illius usque colens, quæ me devinxit Amantem.

Quò fugit Ratio? quò me malus abstulit error?
 Inlyta Davidici quò cessit Gloria Sceptri?
 Quò Veri fugere perennia Dogmata, Mentem
 Quéis Pater Omnipotens primis effinxit ad annis?

*When with the lewd Egyptian I adore
 Vain Idols, Deities that ne'er before
 In Israel's Land had fix'd their dire Abodes,
 Beastly Divinities, and Doves of Gods :
 Osiris, Apis, Pow'rs that chew the Cud,
 And Dog Anubis, Flatt'rer for his Food :
 When in the Woody Hill's forbidden Shade
 I carv'd the Marble, and invok'd its Aid :
 When in the Fens to Snakes and Flies, with Zeal
 Unworthy human Thought, I prostrate fell ;
 To Shrubs and Plants my vile Devotion paid ;
 And set the bearded Leek, to which I pray'd :
 When to all Beings Sacred Rites were giv'n ;
 Forgot the Arbiter of Earth and Heav'n.*

*Thro' these sad Shades, this Chaos in my Soul,
 Some Seeds of Light at length began to roll.
 The rising Motion of an Infant Ray
 Shot glimm'ring thro' the Cloud, and promis'd Day.
 And now one Moment able to reflect,
 I found the King abandon'd to Neglect,
 Seen without Awe, and serv'd without Respect.*

I found

Cùm victum illecebris Phariâ de gente Puella
 Me colere Effigies, Simulachraque bruta coegit,
 Monstra Deûm Omnigenûm, quæ non Iudæa recepit
 Ora priùs, Stabulique obscænâ clausit in æde ;
 Divinasque Feras, et fœda Armenta Dcorum :
 Mutum, ac turpe pecus, virides quod ruminat herbas,
 Te simul, Api et Osiri, et Te, Latrator Anubi,
 Qui captas avidis projectam faueibus Offam.
 Cùm Collis vetitâ sculptum Sylvestris in Umbrâ
 Explorii Marmor, quod mox in vota vocabam :
 Cùm cultu indigno Muscas veneratus et Angues,
 Limosas inter prostravi Membra Paludes ;
 Impius et Plantas, et Numinæ nata per Hortos
 Cultor adoravi, ac Barbato munera Porro,
 Votaque sancta tuli, modò quod mea Dextera sevit :
 Cùm colui quicquid Tellus fœcunda creârat,
 Rectorem oblitus, Cœli Terræque potentem.

Per Chaos hoc Animi, per opacæ Nubila Noctis,
 Emicuit demùm tenuissima Lucis Origo.
 Ambiguo tenebras rumpentia Lumine, primos
 Explicuere ortus Sublustris Tela Diei.
 Iamquè agitans tacito cum pectore feria, Regem
 Contemptum vidi ; famulis deferbuit ardor
 Obsequii, et nullos sanctâ formidine Vultus
 Perculit, elatæque verendi frontis honores.

*I found my Subjects amicably join,
To lessen their Defects by citing Mine.
The Priest with Pity pray'd for David's Race;
And left his Text, to dwell on my Disgrace.
The Father, whilst he warn'd his erring Son,
The sad Examples which he ought to shun,
Describ'd, and only nam'd not Solomon.
Each Bard, each Sire did to his Pupil sing,
A wise Child better than a foolish King.*

*Into Myself my Reason's Eye I turn'd;
And as I much reflected, much I mourn'd.
A mighty King I am, an Earthly God:
Nations obey my Word, and wait my Nod.
I raise or sink, imprison or set free;
And Life or Death depends on my Decree.
Fond the Idea, and the Thought is vain:
O'er Judah's King ten thousand Tyrants reign,
Legions of Lust, and various Pow'rs of Ill
Insult the Master's Tributary Will:
And He, from whom the Nations should receive
Justice and Freedom, lies Himself a Slave,*

Tor-

Pactâ lege Meos recitando Nostra notavi
 Crimina, se Culpis, et fœdâ exsolvere Noxâ.
 Multa pius Præful lapsâ pro Gente precatus
 Davidis effudit, Sortem miseratus acerbam,
 Pleniùs utque meam posset perstringere Vitam,
 Contextûs Seriem medio in sermone reliquit.
 Dum Pater a Vitii deflectere tramite Natum
 Tentabat monitis, et dira Exempla docebat,
 Quæ fugere imprimis decuit, cognomine tantum
 Celato, Solomona ipsum subjicit ocellis.
 Et Vates, Seniorque Omnis cantabat Alumno ;
 Prælucet Stolido, sanâ Puer indole, Regi.

In Me verti oculos, in Me Rationis Acumen ;
 Plusque Miser dolui, quò plùs cum Mente putabam.
 Rex Ego sum pollens, Numen Terrestre : volentes
 Per Populos do jura, et Nutu Cuncta guberno ;
 Affligo, tolloque, gravatos compede solvo ;
 Edictumque meum vel Mors vel Vita sequuntur.
 Desipio, vanâque illufus imagine pafcor :
 Mille regunt, durâque premunt ditione Tyranni
 Regem Judæ Humilem ; vario stipata Libido
 Sæva Satellitio, Scelerumque Exercitus omnis
 Imperio Dominum cogunt parere minorem.
 Ille etiam, Populis quem jura imponere fas est,
 Servitiique Jugum Captivo demere Collo,
 Ipse Aliis servit miser, agnoscitque Catenas ;

*Tortur'd by cruel Change of wild Desires,
Lash'd by mad Rage, and scorch'd by brutal Fires.*

*O Reason! once again to Thee I call :
Accept my Sorrow, and retrieve my Fall.
Wisdom, Thou say'st, from Heav'n receiv'd her Birth;
Her Beams transmitted to the subject Earth.
Yet this great Empress of the human Soul
Does only with imagin'd Pow'r controul ;
If restless Passion by rebellious Sway
Compells the weak Usurper to obey.*

*O troubled, weak, and Coward, as thou art !
Without thy poor Advice the lab'ring Heart
To worse Extremes with swifter Steps would run,
Not sav'd by Virtue, yet by Vice undone.*

*Oft have I said ; the Praise of doing well
Is to the Ear, as Ointment to the Smell.
Now if some Flies perchance, however small,
Into the Alabaster Urn shou'd fall ;
The Odors of the Sweets inclos'd, would die ;
And Stench corrupt (sad Change !) their Place supply.
So the least Faults, if mix'd with fairest Deed,
Of future Ill become the fatal Seed :*

Into

Dùm Levis hunc cruciat Tormentis mille Cupido,
Dùm stimulat Rabies, Lascivaque Flamma perurit.

Jam semel ecce iterum, Ratio, Te voce fatigo:
Hunc capias luctum, et praesens succurre ruenti.

Ignus est Sophiae Vigor, et Cœlestis Origo,
(Ut Tua dicta ferunt) radiantia Semina Lucis
Cœlitus in Terræ gremium fluxere jacentis.

Hæc tamen Humanæ Princeps ter Maxima Cordis,
Ludicra Sceptra gerit, fictoque superbit honore;
Si Dominam imbellem sua fræna audire Cupido
Cogat, et infanos in Pectore misceat æstus.

Sis infirma licet, variisque agitata procellis:
Consiliis tamen orba tuis, Palantia Corda,
(Quamlibet exiguis) citius graviora subirent;
Et licet his nullum Virtus daret alma levamen,
Funditus occiderent, Vitii demersa Barathro.

Sæpe mihi dictum est tali perfundere Laudem
Aures lætitiâ, qualem dat oletis Amomi
Copia, cum grato nares contingit odore.
Sin forte accipiant Muscas Alabastra cadentes,
Quamlibet exiles; animas tunc protinus omnis
Expirabit Odor dulces, fœtensque tenebit
Aura locum, fœvamque efflabit acerba Mephitim.
Tenua sic Pulchris intersita Crimina Factis,
Semina Venturæ fiunt lethalia Noxæ.

*Into the Balm of pureſt Virtue cast,
Annoy all Life with one contagious Blast.*

*Loſt Solomon! pursue this Thought no more:
Of thy paſt Errors recollect the Store:
And ſilent weep, that while the Deathleſs Muſe
Shall ſing the Juſt; ſhall o'er their Head diſſuſe
Perfumes with laviſh Hand; ſhe ſhall proclaim
Thy Crimes alone; and to thy evil Fame
Impartial, ſcatter Damps and Poiſons on thy Name.*

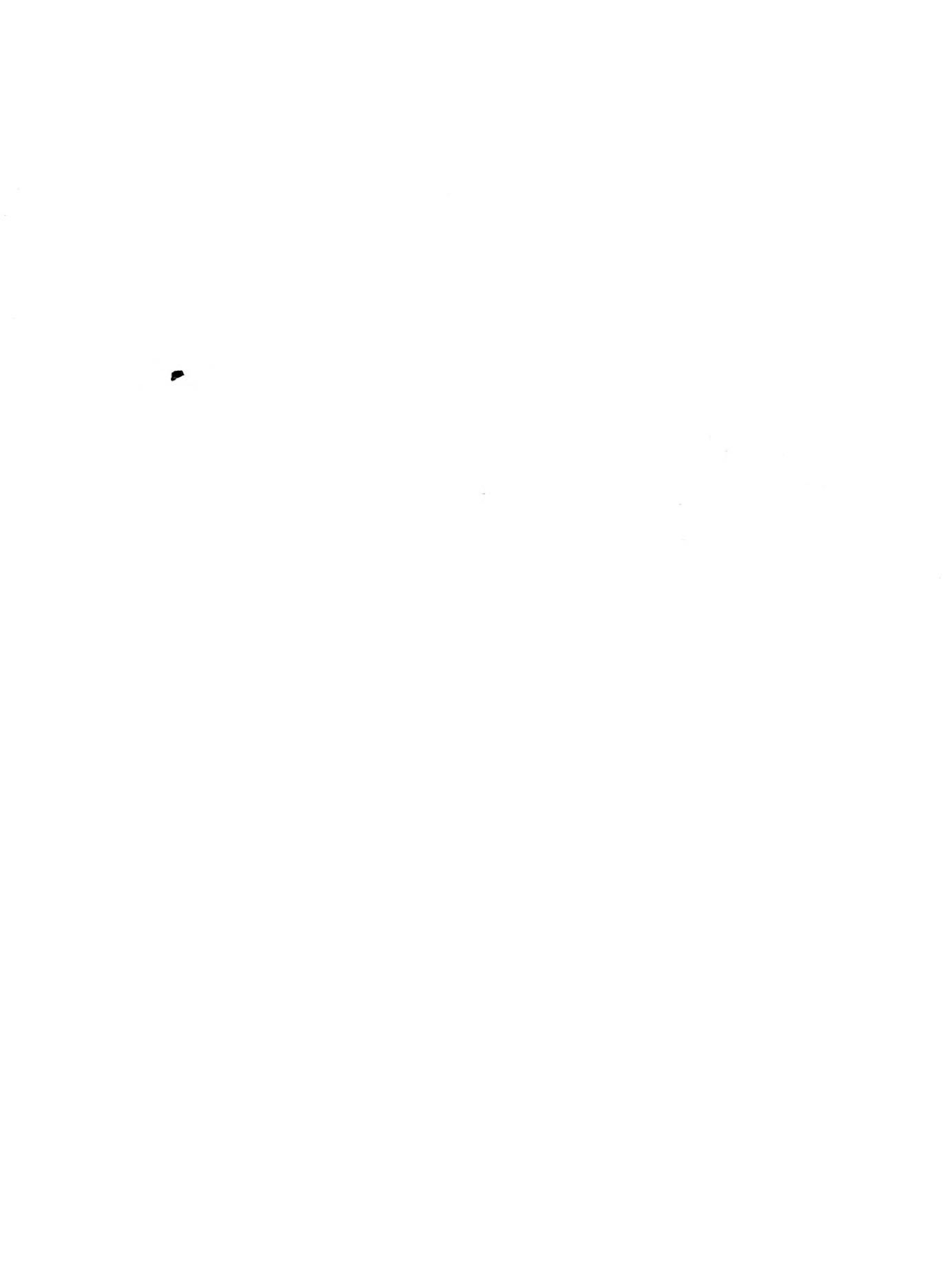
*Awaking therefore, as who long had dream'd,
Muſch of my Women, and their Gods afham'd,
From this Abyſſ of exemplary Vice
Reſolv'd, as Time might aid my Thought, to riſe;
Again I bid the mournful Goddess write
The fond Pursuit of fugitive Delight:
Bid her exalt her melancholy Wing,
And rais'd from Earth, and ſav'd from Paſſion ſing
Of huſtan Hope by croſs Event deſtroy'd,
Of uſeless Wealth, and Greatneſs unenjoy'd,
Of Luſt and Love, with their fantastic Train,
Their Wiſhes, Smiles, and Looks deceiptful, all and vain.*

THE END.

Suavia si violent Virtutis Balsama Puræ,
Dira per infectam spargunt contagia Vitam.

Infelix Solomon! mitte hanc de pectore curam:
Multiplices Culpas recole, Erroresque vetustos:
Et tacitus luge, quod dum pia nescia leti
Musa canet Justos; dum prodiga sparget odores,
Ætherioque sacros perfundet Aromate Crines;
Ore tuum pleno referet Scelus, et Tibi Nomen
Tartareis maculabit aquis, et tabe Veneni.

At pulso, veluti post Somnia longa, Sopore,
Incusserè mihi Mala Scorta, Deique ruborem
Monstroſi; puduit tam dira opprobria nobis
Et dici potuisse, et non potuisse refelli.
Ergò animo mecum statuens, cùm tempus amicum
Se daret optanti, Vitii hoc emergere vasto
Gurgite, Lugubrem rursus memorare Camœnam
Gaudia frustratos jussi fugientia tactus:
Mœrentem jussi super æthera tollere Pennam,
Ereptamque Cupidinibus, terraque madenti
Spes Cassas, et Opes, quēis non conceditur uti,
Et cui Fructus abest, Luxus cantare nitorem
Magnifici, et Venerem, Stimulosque Libidinis acres,
Et comites Risus, et Vota, Oculosque loquaces,
Omnia fœta dolis, et Magnum in rebus Inanc.



V I S M U S I C Æ,
S I V E
ALEXANDRI CONVIVIUM,
DRYDENI in S. CÆCILIAM
O D E,
LATINITATE DONATA
A
GEORGIO BALLY, Coll. Regal. Alumno.

— *Musa Lyræ Solers* —
— *Juvat aut impellit ad iram,*
Aut ad humum mærore gravi deducit et angit.
H O R.

ALEXANDER's FEAST.

TWAS at the Royal Feast, for Persia won,
By Philip's Warlike Son :
Aloft in awful State
The God-like Hero sat
On his Imperial Throne :
His valiant Peers were plac'd around ;
Their Brows with Roses and with Myrtles bound.
(So shou'd Desert in Arms be crown'd :)
The Lovely Thais by his side,
Sate like a blooming Eastern Bride
In Flow'r of Youth and Beauty's Pride.
Happy, happy, happy Pair !
None but the Brave,
None but the Brave,
None but the Brave deserves the Fair.

ALEXANDRI CONVIVIUM.

CUM jam Regisico instrueret convivia luxu
Proles Philippi Martia,
Diemque festis dedicaret poculis,
Victâ triumphans Perside:
Heros par Superis sedit in aureo
Erectus folio, Nobilis, et sacro
Undique circumfusus honore.

Belligeri Satrapæ posuere sedilia circum,
Quorum intexta Rosis redimibat tempora Myrtus.
(Talibus cingi meruit Corollis
Bellica Virtus:)

Huic assidebat Thäis amabilis,
Eoa qualis Sponfa, superbiens
Ævo virenti, Gratiasque
Purpureo jaculata Vultu.
Felices ter et amplius,
Quos dulce jungit Vinculum !
Formosa Nympha Fortibus,
Formosa Nympha Fortibus,
Formosa felis Nympha detur Fortibus.

II.

*Timothæus plac'd on high
Amid the tuneful Quire,
With flying Fingers touch'd the Lyre:
The trembling Notes ascend the Sky,
And Heav'ly Joys inspire.*

*The Song began from Jove ;
Who left his blissful Seats above,
(Such is the Pow'r of mighty Love.)
A Dragon's fiery Form bely'd the God :
Sublime on Radiant Spires He rode,
When He to fair Olympia press'd :
And while He sought her snowy Breast :
Then, round her slender Waist he curl'd, (World.
And stamp'd an Image of himself, a Sov'reign of the
The listning Crowd admire the lofty Sound.
A present Deity, they shout around :
A present Deity the vaulted Roofs rebound :
With ravish'd Ears
The Monarch bears,
Assumes*

II.

Inter canorum Timothœus sedens
 Sublimis Agmen, pollicis impulit
 Volantis iœtu fila, Mufamque
 Elicuit citharæ tacentem.
 Ad cœlum tremuli Modi feruntur ;
 Cœlestique tument Pectora Gaudio.
 Camœna duxit principium ab Jove ;
 Qui domos olim superas reliquit,
 (Tantum vis potuit fœva Cupidinis.)
 Ignea Forma Deum texit mentita Draconis :
 Cum jam sublimè coruscis
 Orbibus incumbens equitavit, et agmine certo
 Vastum per Inane petivit
 Formosæ niveum pectus Olympiæ.
 Gracile tunc amore corpus ambiens plicatili,
 Venturam impressit propriâ sub Imagine Prolem,
 Quam tremeret Tellus, Dominumque agnosceret Orbis.
 Combibit altisonos avidâ Plebs aure canores :
 Regnare clamat Quisque Præsentem Deum ;
 Præsentemque Deum Laquearia pulsa retorquent.
 Extra se rapitur fono
 Heros ; in Superas evehitur domos,
 Sublimique ferit Sidera vertice :

*Affumes the God,
Affects to nod,
And seems to shake the Spheres.*

III.

The Praise of Bacchus then, the sweet Musician sung;

Of Bacchus ever Fair, and ever Young:

The jolly God in Triumph comes;

Sound the Trumpets; beat the Drums;

Flush'd with a purple Grace

He shews his honest Face,

Now give the Hautboys breath; He comes, He comes.

Bacchus, ever Fair and Young,

Drinking Joys did first ordain:

Bacchus' Blessings are a Treasure,

Drinking is the Soldier's Pleasure;

Rich the Treasure,

Sweet the Pleasure;

Sweet is Pleasure after Pain.

IV.

Terræ recedunt: induitur Deum;
 Manu rubenti fulmina desuper
 Trisulca vibrat; jamque nutu
 Ætheream tremefecit Aulam.

III.

Plurimus in Bacchi laudes mox fila Canorus

Increpuit Fidicen Lyræ;
 Bacchi, quem Venus, et nitens Juventas
 Formæ perpetuo beant decore.

Jam ducens hilares venit triumphos
 Serto revinctus Pampineo Deus,

Lætitiæ dator, et Jocorum.

Infletur Tuba, Tympanumque pulsus
 Edat sonores Bellicos.

Numen Purpureo suas rubore
 Uvas assimilans, honesta prodit

Ora renidens.

Tibia multiforos fundat acuta sonos;
 Victor Thyoneus advenit, advenit.

Bacchus, quem Venus, et nitens Juventas
 Formæ perpetuo beant decore,
 Nobis delicias dedit Bibendi.

Gazam ministrant Bacchica Munera,

Sunt et Voluptas Pocula Militis;
 Optima Gaza,
 Grata Voluptas;

Curam Voluptas grata supervenit.

IV.

IV.

Sooth'd with the Sound the King grew vain ;
Fought all his Battles o'er again ; [slain.
And thrice he routed all his Foes ; and thrice he slew the
The Master saw the Madness rise ;
His glowing Cheeks, his ardent Eyes ;
And while He Heav'n and Earth defy'd,
Chang'd his Hand, and check'd his Pride.

He chose a Mournful Muse
Soft Pity to infuse :
He sung Darius Great and Good,
By too severe a Fate,
Fallen, fallen, fallen, fallen,
Fallen from his high Estate,
And weltring in his Blood :

Deserted at his utmost Need,
By those his former Bounty fed :
On the bare Earth expos'd He lies,
With not a Friend to close his Eyes.

With

IV.

Harmoniâ captus fastu Rex turget inani,
 Et pugnata, iterùm prælia fortis obit.
 Ter stravit stratos, et fusa ter agmina fudit.

Vidit canendi Callidus Artifex
 Infanientes Pectoris altiùs
 Tumere fluctus, et rubore
 Insolito radiare Vultus ;
 Vidit coruscis lumina vividùm
 Ardere flammis ; dumque minax Polo
 Orbique miscit Bella ; verso
 Pollice comminuit furores.

Nunc queribundum
 Plenum tristitiae melos ciebat,
 Lenire solers Pectora :
 Darium cecinit Bonum, Potentem,
 Sorte gravi nimis et severâ
 Lapsum repente, flebili lapsum vice,
 Lapsum e priori Gloriæ fastigio,
 Inque suâ fanie volutum :
 Quorum præcipue nunc indiget, orbus Amicis,
 Pristina quos aluit mensa, beavit Amor ;
 Defuncto dùm Nullus adest, qui Lumina condat,
 En ! jacet in Gelidâ, Triste Cadaver, humo.

Lugu-

*With down cast Looks the joyless Victor fate,
 Revolving in his alter'd Soul
 The various Turns of Chance below ;
 And, now and then, a Sigh he stole ;
 And Tears began to flow.*

V.

*The Mighty Master smil'd, to see
 That Love was in the next Degree :
 'Twas but a kindred-Sound to move ;
 For Pity melts the Mind to Love.*

*Softly sweet, in Lydian Measures,
 Soon he sooth'd his Soul to Pleasures.
 War, he sung, is Toil and Trouble ;
 Honour but an empty Bubble.*

*Never ending, still beginning,
 Fighting still, and still destroying,
 If the World be worth thy Winning:*

Think,

Lugubris in terram Victor defigit ocellos,
 Corde mutato recolens dolosæ
 Aleam Sortis, miserosque Casus.
 Nunc furtim gemitus cict,
 Nunc Humor tacitas labitur in genas.

V.

Melicæ Magister Artis
 Placido renidet ore,
 Gradibus sciens secundis
 Paphiam federe Divam ;
 Similes movere Chordas,
 Modulosque consonantes
 Opus unicum ciere.
 Alienæ quippè flentis
 Mala, protinus medullas
 Subit intimas Cupido.
 Suavitè lenes citharæ canores
 Elicit, Lydæque modos Camœnæ
 Suscitans, Regis liquefacta corda
 Mollit amore.
 Sic Fila blandis increpuit sonis.
 Tumultuosæ Bellum opus Aleæ ;
 Turgens inani Bulla Vento
 Laus, & Amor Popularis Auræ :
 O Qui Laborum perpeti volveris
 Gyro, Laborum fine carentium ;
 Et usque pugnas, usque cædis,
 Si meruit tibi Terra vinci,

Disce

Think, O think, it worth enjoying.

Lovely Thais sits beside thee,

Take the Good the Gods provide thee.

The Many rend the Skies, with loud Applause;

So Love was Crown'd, but Musick won the Cause.

The Prince, unable to conceal his Pain,

Gaz'd on the Fair,

Who caus'd his Care,

And sigh'd and look'd, sigh'd and look'd,

Sigh'd and look'd, and sigh'd again :

At length, with Love and Wine at once oppress'd,

The vanquish'd Victor sunk upon her breast.

VI.

Now strike the Golden Lyre again :

A louder yet, and yet a louder Strain.

Break his Bands of Sleep asunder,

And rouze him, like a rattling Peal of Thunder.

Hark, bark, the horrid Sound

Has rais'd up his Head,

As awak'd from the Dead,

And amaz'd, he stares aroun^d.

Disce frui, totoque triumphans utere Mundo.

Affidet Thäis lateri decora,
Dona præsentis rape latus horæ,
Quæ Venus ridens, Venerisque Proles
Nectare tinxit.

Infremuit Vulgus, pulsavit et Æthera plausu;

Musica sic vicit, præmia cepit Amor.

Nescius interea premere alto pectore curas,

Charam Rex inhiat stupens Puellam,
Causam Rex inhiat stupens doloris,
Suspirat usque et usque Vultus aspicit,
Suspirat iterum, et usque Vultus aspicit,
Et usque spectans, usque dat suspiria.

Tandem plenus Amore, ac Numine plenus Iacchi,

Labitur in Pulchræ cendentia pectora Nymphæ,

Pendet et ambrosio Victor devictus ab ore.

VI.

Pulsata rursum perstrepat Aurea

Chelys; sonores jam magis et magis

Tollantur alti; Vinc'la Somni
Rumpite Fulmineo fragore.

Sed Audin', Audin'; jam canor horridus

Torpidum Regis caput excitavit;

Tanquam potentis carminibus Magi

Infernâ elicitus domo,

Infanas acies undique conjicit.

Revenge, Revenge, Timotheus cries,

See the Furies arise :

See the Snakes that they rear,

How they hiss in their Hair,

And the Sparkles that flash from their Eyes !

Behold a ghastly Band,

Each a Torch in his Hand !

Those are Grecian Ghosts, that in Battel were slain,

And unbury'd remain

Inglorious on the Plain.

Give the Vengeance due

To the Valiant Crew.

Behold how they toss their Torches on high,

How they point to the Persian Abodes,

And glitt'ring Temples of their Hostile Gods !

The Princes applaud, with a furious Joy ;

And the King seiz'd a Flambeau, with Zeal to destroy ;

Thais led the Way,

To light him to his Prey,

And, like another Helen, fir'd another Troy.

Ad Ultionem surge, Timothèus boat,
Ad Ultionem surge, clamant Atria.

En ut relictâ luridi
Profunditate Tænari,
Diræ coruscant tortiles
Hydros inhorrentes comis !
Ut ora vibrant sibila,
Luminibusque feris erumpit flammeus Ardor !

Informem aspice, flebilemque cœtum,
Armatum facibus manus !

Hæc, Graiūm, quam cernis, inops inhumataque Turba est,
Quos Martis ira perculit ;
Nunc Umbræ viduæ mortis honoribus
Campos inultæ pervolant.

Quin ultionem solve, solve debitam,
Hostesque cæsis inferias refer,
Et clade clades expia.

Viden' ut altè Lampadas circum rotant,
Ædesque versus Persicas tendunt manus,
Fulgidaque infensis devota Sacraria Divis !

Plausus ingeminant pectore turbidūm
Lætantes Satrapæ ; Rex celer igneum
Funale, spirans exitium, rapit ;
Dux aperit viam,

Prædæque Thäis indicem
Prætendit arfuræ facem,
Accenditque Novas Trojæ Nova Tyndaris Arces.

VII.

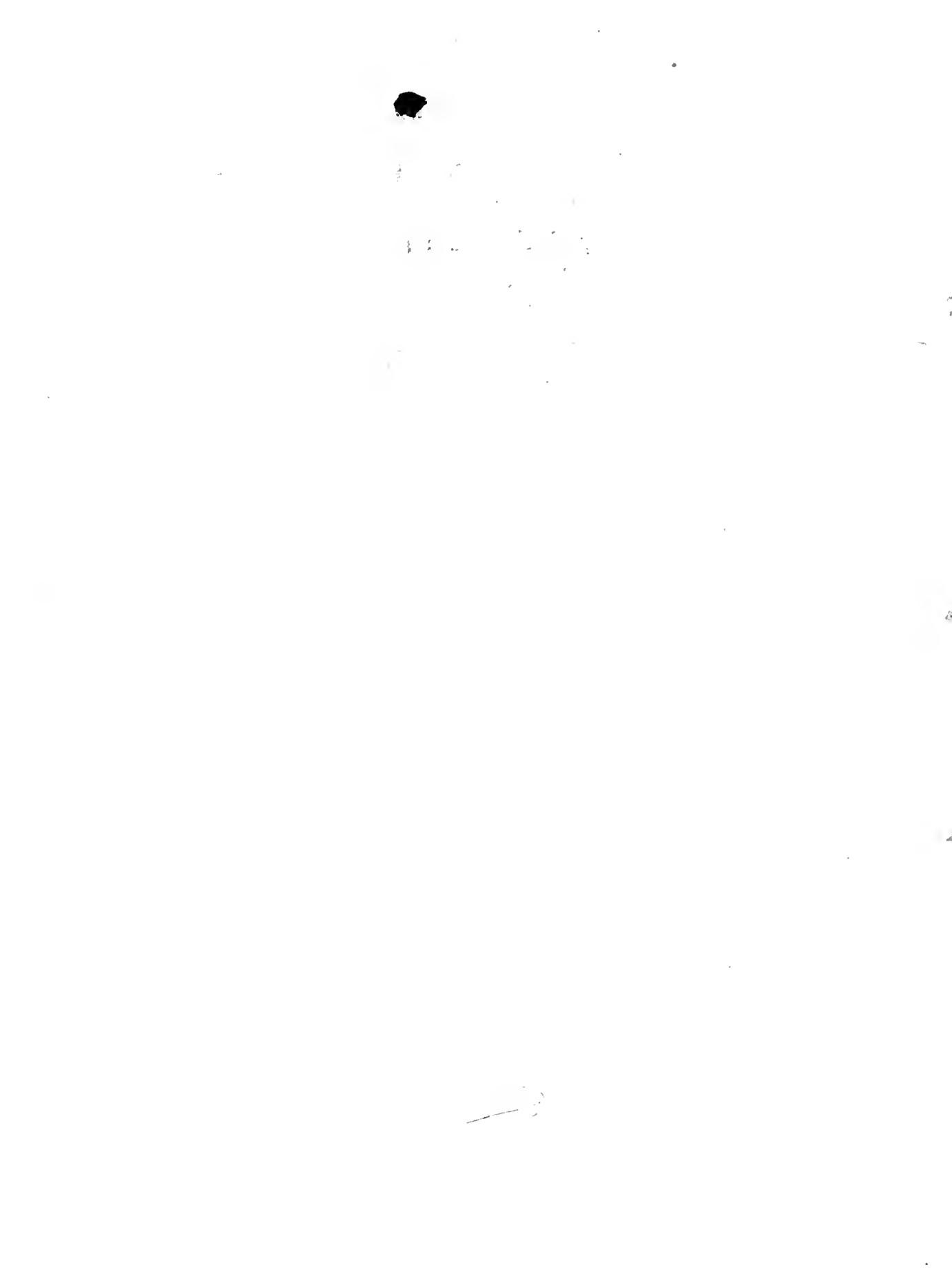
*Thus long ago,
 Ere heaving Bellows learn'd to blow,
 While Organs yet were mute ;
 Timotheus, to his breathing Flute
 And sounding Lyre,
 Cou'd swell the Soul to Rage, or kindle soft Desire.
 At last Divine Cecilia came,
 Inventress of the Vocal Frame ;
 The sweet Enthusiast, from her sacred Store,
 Enlarg'd the former narrow Bounds,
 And added Length to solemn Sounds,
 With Nature's Mother-Wit, and Arts unknown before.
 Let old Timotheus yield the Prize,
 Or both divide the Crown ;
 He rais'd a Mortal to the Skies :
 She drew an Angel down.*

THE END.

VII.

Prioribus sic Sæculis,
 Antequam flatu reboans anhelo
 Follis augustum Melos evocavit ;
 Cùm loqui nondùm didicere sacris
 Organa Templis ;
 Suavi Timothéus flamine Tibiæ,
 Et Grandis sonitu Lyræ,
 Infudit rabiem, placidumve accedit Amorem.
 Cæcilia tandem Pulchra vocalem tulit
 Demissâ cœlo Machinam ;
 Dives opūm sanctarum et Numine plena Jehovæ,
 Luxuriem dedit, et Modulis immisit habenas ;
 Gravisque Musæ duxit in longum tonos,
 Ingenio pollens, ignotasque addidit Artes.
 Cedat Puellæ Timothéus minor,
 Paresve regnent ; Hic Hominem extulit
 Ad Astra solers ; Hæc ab Astris
 Æthereum rapuit Ministrum.

F I N I S.



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